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THE CATHEDRAL OF Rheims

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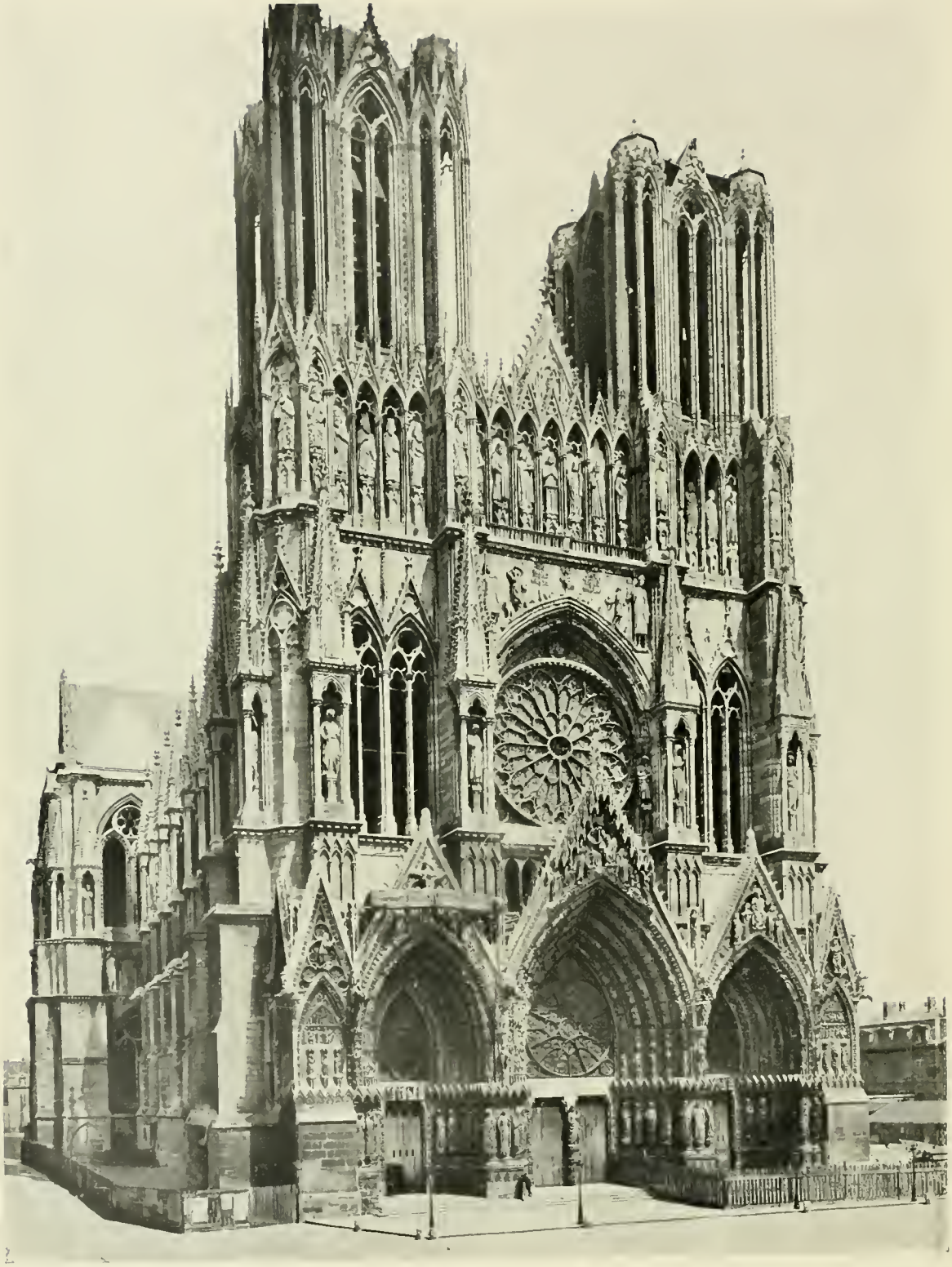

Ph des Monuments Historiques.

GENERAL VIEW OF THE MAIN FORE-FRONT, BEFORE THE BOMBARDMENT
WITH THE FAMOUS SOUTH-WESTERN PORTAL, NOW ALMOST ENTIRELY DESTROYED

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FOREWORD

« It is by degrees that I came unto our old Cathedrals... Now I can say that I owe to them my most perfect joys. Therefore I wish, before I disappear, to have said my admiration for them, I wish to pay unto them my debt of gratitude, I wish to celebrate these stones so tenderly gathered into Masterpieces by humble and learned craftsmen. »

AUGUSTE RODIN. *(Les Cathédrales).*

INCE the day of the invasion of Belgium, since the day of the wanton destruction of Termonde, Mechlin, Louvain, Ypres, Arras, Soissons, etc..., unto the present hour, the Germans have applied, with that spirit of method and discipline which is the fundamental principle of their nature, servile to the point of self debasement, the system of atrocities of all descriptions commended by their Strategists and Educators, in order to abridge the horrors of war and hasten the bounties of a redeeming peace.

The hypocrisy of this infamous doctrine spread by these soldiers of dishonour, will mislead no one, neither will the tortuous contrivances of a diplomacy for ever despised by the entire world, neither will the false representations of historical facts expounded in the offices of Wolf and Co, prevail against the declarations of Doctor Reiss (1), against the affirmations of M. Pierre Nothomb (2), against the reports of M. Joseph Bédier the eminent professor of the French Institute of Arts and Letters (3), against the many avowals inadvertantly acknowledged by prisoners of war or disclosed in their notebooks, against the conclusions of the Committees of enquiry, against the collective and indignant protests of every Scholar and Intellectual in neutral countries... in answer to the iniquitous manifesto of the German Intellectuals, protests growing each day more numerous and more vehement now that is rent the veil of lies, contrived by our enemies to hide their abominations.

One of these protests deserves to be quoted at the head of this special number of an Artistic Review whose purpose is to perpetuate the memory of the abominable destruction of one of the most pure

(1) *Gazette de Lausanne*, 24 Dec. 1914.
(2) *Revue des Deux-Mondes*, December 1914.
(3) *Revue de Paris*, December 1914.

marvels of the world, a work almost divine, the noble and exalted expression of those men whose genius, worshipped at the same time, the ideal and the truth. This protest is due to the pen of the eminent American Architect Whitney Warren. It is a vibrant appeal full of eloquent indignation to the American Institute of Arts and Letters, after a distressing pilgrimage throughout the martyred towns of France and Belgium.

Before it is too late, judging from what I have seen, and after questioning men in a position to know, I draw through you the attention of the American people to, and constat, the following :—

In view of the wilful and useless destruction of Rheims, Arras, and of Ypres, from which I have just returned, I beg for an energetic protest, if it may be hoped to save anything that is sacred or beautiful in the countries still occupied by the enemy.

The destruction of Ypres, after remaining for three weeks unmolested while under the same conditions as at present, was of a uselessness absolute and of no military importance whatever. The only reason that can be attributed is rage on the part of the Germans at their inability to enter. Vast residential sections are destroyed, and the marvellous Halles des Drapiers—one of the treasures of Flemish Gothic, a monument notable for its proportions, its historic and ethical associations—is destroyed beyond restoration. The Cathedral also, most noble, is in the same condition. The Museum, with all its treasures, is completely incinerated.

There was, I reiterate, no strategic excuse for this, all movement of the troops being at three to eight kilomètres from the suburbs, and the city unoccupied. General Foch, of the French, and General Douglas Haig, of the English, are absolutely at a loss to understand the miserable wantonness of this act.

Arras is in the same unhappy condition. The enemy occupied the city for four days, and, upon retiring, has absolutely destroyed the residential and business districts ; the charming place, built during the Spanish occupation, and the City Hall with its belfry, incomparable of beauty in its harmony and picturesqueness, are but glorious ruins. This work of generations, inspired by the love and preserved by the traditions of its citizens of all time is annihilated. The French troops are not within the city—this from my personal observation—and yet the day I was there, the Germans again shelled the Cathedral.

Of Rheims you are familiar, and of the fate of many inoffensive, helpless villages and towns in the Argonne, the Meurthe, the Aisne and the Vosges, back of which the Germans have been driven, leaving them devastated beyond all description or imagination. Even the sacrilege of Domrémy, the birthplace of Jeanne d'Arc, has been accomplished.

The code practised by the Germans is devoid of all honor, decency or mercy—I do not say this against the German people. All the Generals with whom I have spoken agree that probably the German soldier has the same mentality as those of the Allies—it is against the head and the heads of the military despotism by which they are governed that I repeat this—they have a code of systematic destruction, of terror, and implements manufactured to carry it out with *by order*—this, contrary to all the treaties and conventions regarding the laws of war, signed by us Americans as well as by them, at The Hague and at the Geneva Convention, and strictly followed by the Allies.

There is but one question that can arise in anybody's mind regarding all this : How will the Allies behave when they arrive in Germany ? Namely, the question of représailles. On this I am convinced—as men and soldiers should. Galliéni, Castelnau, Foch, and others with whom I have talked, are absolutely specific and stand sponsors for

their men. "It is not in our ideas to make war that way, our men will behave themselves as they should." These generals are warriors and gentlemen, and must be believed.

Is it not possible for our people to organize and to protest through our President to the Master Mind of all this miserable devastation ? General Douglas Haig said to me three days ago : « It is too late to protest, the damage is done ! » Yes, but there remain Ghent and Bruges, Brussels and Antwerp, Laon and Noyon and Saint-Quentin, containing treasures innumerable and precious, perhaps, above all, to us, so in need of inspiration and of tradition !

For the love of that which is beautiful within us, for the honor of our signature, and in answer to the call of the helpless behind the enemy's line, is it not possible to insist that the Conventions and Treaties to which we are party shall be observed, or is there no blood in us ?

Believe me, very obediently,

Paris, December 16, 1914. WHITNEY WARREN.

***

May the eloquent and generous appeal of Mr. Whitney Warren be heard !... We must and will hope still... And yet the persistant bombardment of the town of Rheims and its unfortunate Cathedral, whose flowered garlands of stone, whose matchless sculptures and precious architectonic details each day are shattered into fragments under the repeated blows of the German brute, reveals but too plainly the methodical and implacable observance of their barbarous programme.

To shed innocent blood, to spread terror, to finish off the wounded, shoot and mutilate old people, women and children so as to terrify the men and paralyse their activity... to destroy the great monuments of the past so as to annihilate unto their very vestiges, those haughty trophies of glory, that to this day were, for the soul of our French people, so faithfully attached to its traditions, unrivalled sources of energy and beauty : is the programme of the Kaiser and his valets. What a monstrous dream, hatched in a delirium of conceit and that must crumble also in the avenging flames, as has the Sagittary of Rheims, as have all these « Guardians of the Shadows » standing under the pointed arches of the porticoes around the smiling Virgin, that exquisite and sublime image destroyed also for ever.

« They live of the life of the centuries, these weird figures, these guards of honour, row by row, first three deep, then four, then ten—are they apparitions ? They have a formidable Religious intensity. They are concerting. Perhaps do they await some grave event... »

Nothing can express with more power the impression of awe and admiration which strikes one's soul before the marvelous façade,

that aerial museum of sculpture, comparable in its beauty to the divine fronton of the Parthenon, than do these passionate outbursts of Rodin's in his Pilgrim's dreams on the Cathedrals of France, in his meditations wrought with extasies and terrors.

***

And now that the Cathedral of Rheims is no more, or rather now that nothing is left of its refined and robust splendour but a sort of sinister skeleton charred by flames, swept by shells, and to which cling still, here and there, a few fragments of the most wondrous sculptures, smiles of Virgins and Angels, meditations of Apostles, grimacings of Devils, grotesque contorsions of tottering monsters hanging over abysses, let us pray that no profane hand shall complete the work of the Barbarians by attempting to repair these sublime ruins still overwhelmed, despite so many mortal wounds, with an accumulation of centuries of thought.

This would be the supreme sacrilege.

Let us crave that alone a few preventive measures should be taken. And first of all that one should hasten, as soon as circumstances allow, to erect a protective roof under which in the space where stood the great naves filled with their mysterious shadows, should be set in chronologic order the fragments of sculpture and architecture collected with reverence and also the statues and broken ornaments still clinging to the walls by a prodigy of equilibrium ; as was done in the Thermae of Diocletian in Rome.

The series of magnificent tapestries, that have seen pass so many Royal processions, and which were fortunately saved from the disaster, would be the gorgeous back-ground to these mutilated works of Art whose inspiring fragments, mustered in the shadow of the two great shattered towers and the porches widowed of their « guardians of the shadows » will contain enough beauty to proclaim the eternal radiance of French genius against the despotic vanity and wanton impotency of a dishonoured Germany.

And on the splintered front, at the very place where smiled the Virgin, holding the Infant God in her arms, should be nailed for all Eternity this scathing stigma :

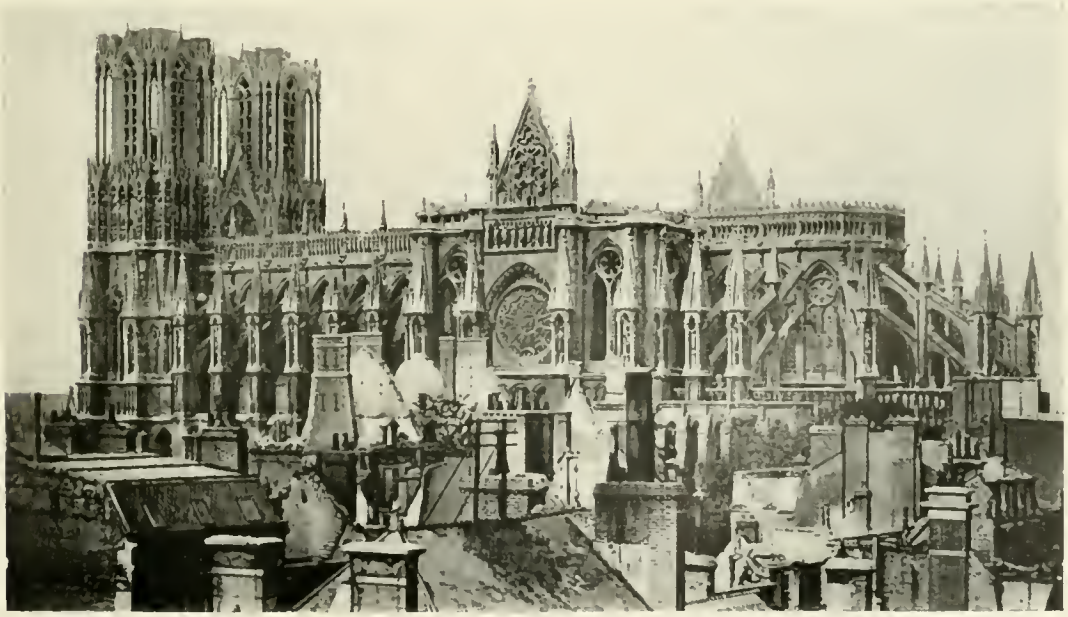
« Through here the Germans passed ! »

ARMAND DAYOT.
General-Inspector of Fine Arts

(Translated by Cécile Sartoris.)

Ph. des Monuments Historiques.

COLLECTIVE VIEW, TAKEN FROM THE NORTH EAST (before the bombardment)



Ph. Georges Huart.

GENERAL VIEW, AFTER THE FIRING OF THE RIDGES (one sees that the roof has gone)
The bombardment has, since then, aggravated the havoc done

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INTERIOR OF THE MAIN BODY, SEEN FROM THE SANCTUARY (before the bombardment)

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GROUP OF CHAPTRELS IN THE NAVE — VINES AND FIG-TREES, A CAMEL, THE VINTAGE (before the bombardment)

THE CATHEDRAL OF RHEIMS

OUR great Cathedrals realize altogether such perfect and various types of beauty that every one may, according to his own affinities, prefer one of them. Now, however, the church of Rheims is the one we love above all. It enjoys henceforth the same preference which will be given in our families to the child wounded on the battlefield. It is a favour at which nobody will think of taking offence.

No glory is missing to that church of kings and to this queen of churches. I would like to recall here the records of its history ; the beauties of its architecture ; the influence it has exercised on the art of all christendom ; and to conclude, the abominable outrage which raises now the indignation of the civilized world.

One will excuse me for being compelled to repeat what others much better have previously expressed ; and it is for me a duty to commence by paying a homage to my predecessors'works.

One knows that Mr l'abbé Cerf has published a very complete and documented monography on the Cathedral of Rheims ; that Viollet le Duc has greatly studied this magnificent model ; that my learned colleague Mr Louis Demaison has given precision with as much sagacity as erudition, to the names and chronology of the architects ; that Mr l'abbé Laluyau is the author of an excellent small guide, and that under the auspices of the Academy of Beaux-Arts, Mr Whitney Warren has recently published a remarkable report on the « Condition of the Cathedral of Rheims after the bombardment. »

Since then, the very learned historian of Rheims Mr Jadart has exposed to the Academy of Inscriptions and to the Society of Antiquaries of France details as precise as heart-breaking on the disasters of the bombardment.

Other publications just as interesting will come in time, Mr l'abbé Thinot, the very distinguished chapel-master of the metropolis of Rheims keeps a journal since the beginning of the bombardment which he will publish and which will be illustrated with excellent stereotyped photographs taken at the risk of his life under a shower of howitzer-shells. I cannot sufficiently thank Mr l'abbé Thinot for having made me the friendly act of giving me the authorization to publish here a few of these eloquent documents.

One cannot look at them without emotion in thinking that another amateur photographer of Rheims Mr Huart, has been killed by the side of his mother in the streets of the bombarded town at the very moment he was preparing to complete the series of his photographs which equally illustrate this study. You will join me, my dear reader, in addressing a respectful and sorrowful souvenir to the memory of this future great man who died so nobly.

Another native of Rheims, Mr Deneux head architect of the Historical Monuments was kind enough to put at my disposal the henceforth priceless treasure of the plans which he had been executing for long years, with as much talent as

love, of the glorious edifice of which each stone is familiar to him.

The drawings he has taken of the destroyed frames, would permit their reconstruction without omitting a single peg.

The greater part of the ornaments of the Cathedral have been photographed ; the old collections Trompette, Rothier, Doucet, Lajoie are among the best and the richest.

These are testimonials which concord in affirming the universal admiration for the master-piece ; the immensity of the mourning which the cowardise of the barbarians inflict to day upon the civilized world.

I hesitate to speak here about a document of lies and impudence, of which a German mind alone cannot understand the odious and grotesque imbecility. A man who has been up to now esteemed for his good works, Dr Paul Clemen has been ridiculed by the German Emperor with the title of inspector of the monuments of the invaded countries, and he disgraced himself in accepting to sign an accomodating account of the Cathedral of Rheims which he confesses to having only seen through a spy-glass from a distance of five kilometers.

That suffices him for asserting officially that the portals have not suffered.

Nothing shows better to what an absence of dignity and even of scientific intellect, the most reputed learned men of Germany can reach.

Our loss may be measured, it is true ; more for its quality than for its extent. I assume here the sad duty of enumerating the crimes of vandalism, by recalling what was the destroyed monument in the time of its splendour.

Already towards the year 400 the apostle of the « Champagne » St Nicaise had built a Cathedral in the very same place where we admire « Notre-Dame de Rheims ». A similar tragical end befell the church and its pastor ; it is upon the very threshold of the burnt temple that the hordes of Vandals, paying their first visit in our provinces, slaughtered the man of God without defence.

Fifteen centuries have not been sufficient to civilize these barbarians ; the Frank people, on the contrary were a race with noble instincts and when they had conquered our soil, they allowed themselves to be conquered by the antique culture of which Roman Gaul kept the traditions. The two nations soon melted into one, and it is in Rheims, in 496, that this reunion was solemnly consecrated by the baptism of Clovis and his followers.

The victor of the German and Thuringians asserted thus the adhesion of the Franks to the Roman faith and civilization.

It was the aurora of a fruitful and glorious union, for it has produced the civilization we are ever proud of.

If the holy Pontif Remi has not said textually the words attributed to him : « Burn what you have worshipped and worship what you have burnt », those words express none the less truly and eloquently the thought of Clovis, of his people and their descendants : « Let us throw into the fire the old worm-eaten God of the Barbarians and long live in the future the Eternal God of the Gospel ! »

Rebuilt and dedicated in 862 by the archbishop Hincmar, repaired in 976 by his successor Adalberon, the venerable basilic was then a magnificent edifice, wisely ordained, as shows the study

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VIEW TAKEN IN THE TRANSEPT (before the bombardment)

Ph. des Monuments Historiques

VAULT-BUTTRESSES AND COUNTERFORTS (before the bombardment)

which my learned master the Count of Lasteyrie has consecrated to the Carolingian Cathedral of Rheims. If we compare these documents to those we possess on the Carolingian Church of St Riquier, we will acquire the conviction that it is not on the borders of the Rhine but in our Northern France that were created the models of the roman style so called German.

After a rebuilding in the XIIth Century and a conflagration in 1210 the Cathedral was rebuilt such as it has remained until our days.

This marvel has remained unfinished, for the extremities of the transept were to be crowned with towers like those that were in the frontage and each one of those six steeples was to bear a stone spire. A large, wooden spire stood on the crossing.

Such as it came to us the monument still required more than three Centuries of work. It is true that at the end of a hundred years all the thickest walls were finished. Though nine architects succeeded one another from 1210 to 1452 the master-piece has kept, the unity of its primitive conception.

Whilst chapels were added to the Cathedrals of Paris and Amiens in the XIVth century; whilst those of Chartres and Bourges have disparate steeples; the ordering has been handled again in Rouen and progressively modified in Troyes or in Tours, no essential change has ever been made to the plans of the Cathedral of Rheims.

In its west extremity where the details belong already to the style of the XIVth century, the whole ordonnance remains that of the beginning of the XIIIth; the towers of the frontage were raised at the same time according to a plan decided on at the very beginning of the work, for it is identical to that of the base of the highest part of the towers of the transept

On the contrary the elevation of the west front might have been discarded from the primitive plan without troubling the harmony of the whole; and the artists who have realized it have showed themselves in advance on their time, whilst they were finishing the nave on an already archaïc idea.

The successive masters of the work have given as well a proof of the same qualities and have remained faithful to the primitive conception; excellent constructers, they have not however gone to the depths of reasoning as did Jean Langlois with St Urbain of Troyes.

In return they have taken pleasure in realizing in sculptural ornamentation a charming originality and variety, an incomparable abundance, a purity which often has nothing to envy of the Grecian antiquity. Such a sumptuosity suited the sanctuary of the royal coronations.

The man of genius to whom we owe the general plan of the edifice is Jean d'Orbais who began it towards 1211. He probably only built the deambulatory and the lower part of the sanctuary, above which the construction takes a different character for those who study it closely.

In fact, according to a very widespread custom the proportions of the church are given by superpositions of equilateral triangles the angles of which correspond to the principal parts of the ordinance.

Now, in the highest part of the nave, this canon has been modified by a certain surelevation, at the same time as the construction was getting lighter.

These modifications seem to have been introduced by Jean le Loup, who succeeded to Jean d'Orbais and remained sixteen years in function. It is during this period, in 1221, that the Pope Honorius III prescribed some collections in all christendom for the master-piece of Rheims. This master-piece is then that of the whole Christian world.

The choir was consecrated in 1241. I have reason to believe it was not yet finished : a ceiling of timber-work had to be constructed to cover it under the incomplete vaults. The study of the drawings of Vilard de Honnecourt justifies this opinion as we shall see.

It is again to Jean le Loup that belongs the honour of having conceived and begun the most admired part of the building, the west portals, singularly original work and in advance on its epoch. Gaucher de Rheims, his successor ended the covings and conducted the works during eight years.

Whilst making lighter the most elevated parts, these masters had, on the contrary, wisely made stronger the occidental bay which bears the towers. After them, Bernard de Soissons from 1255 to about 1285 completed that extremity of the nave with the large rose window. It is perhaps to him that we owe the idea very willingly followed but uneasy to explain of giving a particular strength, not only to the bay which bears the towers but also to the neighbouring ones. No one, however, in the time of civilization could foresee the assault of the edifice by war machinery.

It seems certain that the three great portals have been executed from 1240 to about 1260 with the major part of their admirable statuary.

However in the inward splaying of the South-west portal, they have employed or reemployed statues of apostles and prophets similar to those of the north portal of the transept in Chartres and which cannot be posterior to 1225.

On the central portal, on the contrary, they believe they have discovered modern sculpture. In a more ingenious than convincing memorial account, M^me^ Sartor refuses to see a work of the Middle Ages in the admirable group of the Visitation so evidently inspired from Grecian statuary, but the perfectly Gothic style of the buckle of the Virgin and the fact that the group has been copied towards 1280 from the Cathedral of Bamberg are sufficient, as observed Mr Louis Serbat to justify this paradox.

Like many other statues of the Cathedral (some of them in Roman costume) this group shows that our artists of the XIIIth century studied very seriously antique models and that the old metropolis of Rheims still kept models of Greek statuary. One cannot insist too much upon this fact, evident to whoever studies the Middle Ages ; our fathers admired Antiquity and followed its lessons, their civilization was not German, but Roman. The Renaissance has only systematized the imitation and ceased to adapt the models it copied.

History does not allow us to have any doubt on the date of the portals, though their style announces already the XIVth century. If we compare this precocity of style to that of the disappeared church of St Nicaise of Rheims and the church of St Urbain of Troyes, one will be brought to conclude that the Masters of the Champagne, Jean le Loup, Bernard de Soissons, Hugues Libergier, Jean Langlois, though knowing how to be classical, as we have just mentioned

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DECORATIVE HEAD

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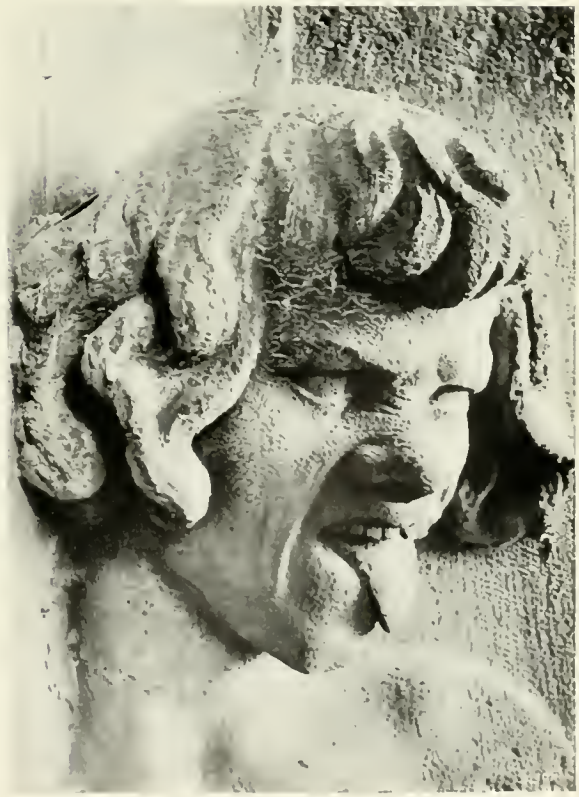
DECORATIVE HEAD



DECORATIVE HEAD

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THE DAMNED—HEAD PIECE, OVER THE JUDGEMENT PORTAL, NORTHWARD IN THE TRANSEPT (mutilated by bombardment)

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GIGANTIC STATUE'S BUST
southward in the transept, supposed portrait of St Louis
(destroyed by bombardment)

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PERSONAGE WITH CAP AND HOOD

Ph. des Monuments Historiques.

DETAILS OF THE SAINTS OF RHEIMS, ON THE PORTAL IN THE NORTH TRANSEPT (before the bombardment) On the part that separates the doors: St Sixtus.—On the upright stone: an Angel; St Remi receiving the Holy Vial; Clovis. —On the tympanum: Baptism of Clovis.—Above: St Remi driving out of Rheims the devils who had burned the city.

Ph. des Monuments Historiques.

THE SYNAGOGUE

HEAD OF AN ADMIRABLE GIGANTIC AND SYMBOLICAL FIGURE, SEATED AT THE SOUTHERN GABLE OF THE TRANSEPT AND HITHERTO SAVED FROM DISASTER

were also novators. The same remark may be applied as soon as 1230 to the Champenois Pierre de Montereau ; author of the nave of St Denis and master of the works of St Louis.

I will conclude that if it is just to leave the honour of the first Gothic style to the « Ile de France » and to « Picardie » that of the second period seems to be a creation of the work-rooms of « Champagne ». This opinion agrees with the vast exterior influence of its School of Art in the XIIIth and XIVth centuries ; the ordinance of Notre-Dame of Rheims is imitated in Notre-Dame de Trèves, at the same time as the plan of Braine, its stuatuary is copied from Bamberg, at the same time as the towers of Laon ; its buttresses with hooks are reproduced in Wimpfen ; the absis of St Urbain of Troyes imitated in the Cathedrals of Ratisbonne and of Famagouste, is associated in the latter with a simplified imitation of the frontal of Rheims. The porch of Salisbury reproduces those of Puiseaux and of St Nicaise of Rheims ; the Cathedral of Limbourg imitates that of Laon, that of Leon in Spain, is Champenoise ; at Burgos it is also the Cathedral of Rheims that inspires the disposition of the gables of the transept. Even in France, our Cathedral was a classical model which inspired more or less the three centuries during which the Gothic style lasted ; such as the Cathedral of Metz, the churches of Avioth, of St Quentin and in the XVth century Notre-Dame de l'Epine.

The master who began the collegial of St Quentin, Vilard de Honnecourt, left us in his celebrated album the testimony written and drawn of the admiration provoked by the Cathedral of Rheims yet unfinished, and of the imitations it already suggested. It is in going to Hungary a little before 1250, that the celebrated artist visited the master piece of Rheims and there took notes to be used in Cambrai and St Quentin. His sketches very clear and intelligently done, carefully point out interesting particularities of outline and construction insisting upon such and such typic details that only a professional man will remark, as the strengthening of the small central columns of the triforium, which correspond to the mullions of the windows.

The drawings of Vilard show us the complete elevation of the choir and nave ; it was concluded that the latter was already vaulted in the second quarter of the XIIIth century. This conclusion does not meet with my approval.

In fact, if we observe the drawings in question, we may remark several dispositions which differ from what we see, and all those differences concern the highest parts of the building.

Two very notable particularities of the Cathedral do not appear there : the hooks which ornament the slopes of the buttresses, and the large galleries which crown the walls of the chapels and central vessel.

Around the apsis, Vilard has repeated between the buttresses and the cornice, the angels and the canopies which crown the counterforts of the chapels, whilst in that place we see small caryatids.

In the place of the actual small arcades, the chapels and the central vessel possess a battlement (crestiaus) as the commentary says. Now, the chapels crowning galleries were certainly foreseen

in the XIIIth century, because they are joined to the abutments of the buttresses with the help of bolts which are not set, but placed there in the very course of the construction.

The Picard architect had then neither seen high galleries, nor buttresses, nor consequently large vaults, and his drawings, at least those concerning the highest parts, can only have been copied from the plans which were communicated to him on the building yard he was visiting. A little after his visit, they were modified.

The high galleries, which give such a special appearance to the Cathedral of Rheims, have thus been connived towards 1250, probably by Gaucher of Rheims. They may have been suggested to him by the open or solid galleries which reign on the highest part of the walls in certain Roman churches, to occupy the space existing betwen the timber-work and the impost of the convex vaults. If it is so, the imitation is very free. Whatever its origin may be, this arrangement has produced a school and we see the reproduction of it upon the Cathedrals of Prague, Ulm and Milan.

The primitive galleries of Rheims were solid upon the chapels and doubtless upon the apsis ; they have never been extended to the side-aisles and those of the nave, built up only in the XIVth century were crowned with pediments and perhaps open-worked in the tympans.

All those galleries rose pretty high above the primitive gutters and were doubled with a patrol-path having an embattled balustrade.

It is after the conflagration in 1481 that the gutters built up again two yards higher, made one with the patrol-path. At the same epoch, the gallery of the apsis was built up again with small pillars crowned with birds between the bays and ridges covered with « fleurs-de-lys » which the Revolution destroyed.

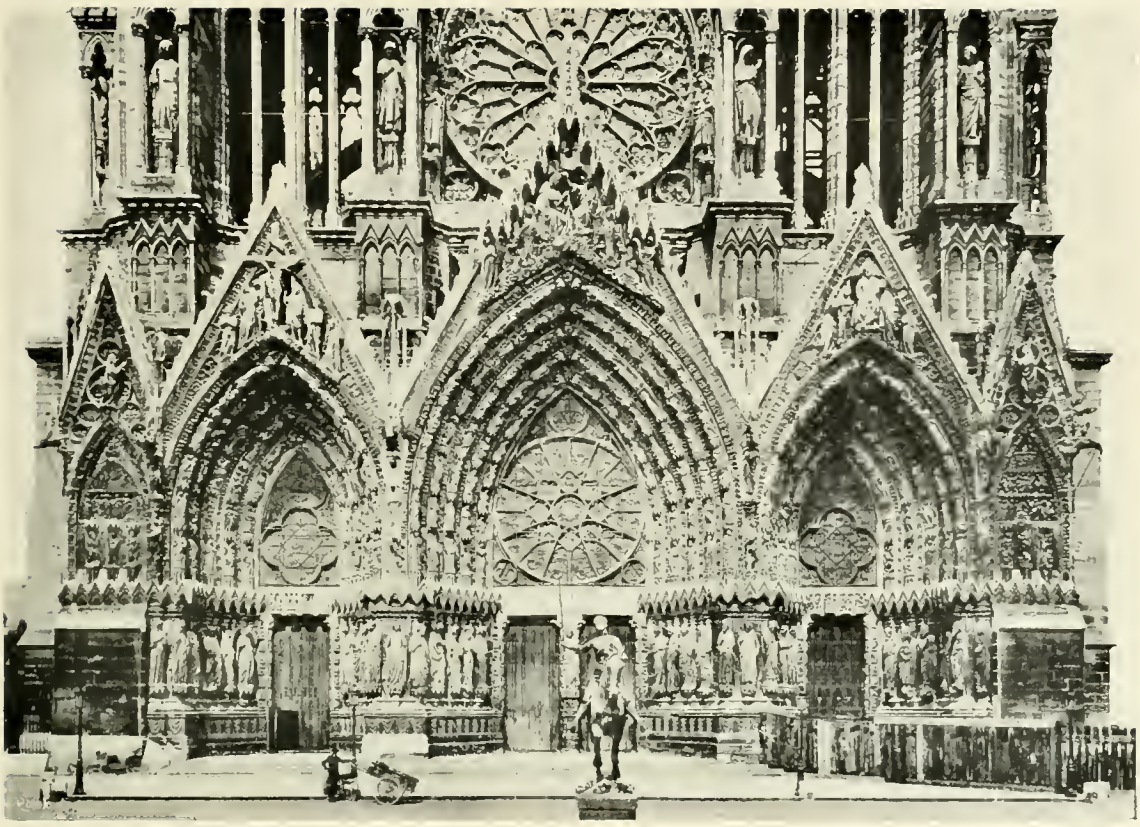
In the course of the XIXth century, all the galleries very much damaged were successfully built up again by the architects Arveuf, Viollet le Duc, Millet and Ruprich-Robert. This latter one, has restituted pretty exactly the model given by a bolt of the former gallery of the nave. On the apsis, Viollet le Duc, has interpreted the vestiges of the gallery belonging to the end of the XVth century.

A great master who has sometimes, wrongly, been considered as the author of the Cathedral, Robert de Luzarches, has directed the works only from 1290 to about 1311, as Mr Louis Demaison has indicated. One may attribute to him the highest part of the frontal with the kings'gallery and a certain number of the towers.

It is only in the first half of the XVth century that these towers were completed but they were without doubt completed from the old plans ; not only the plan is the same as on the transept's towers, but the flamboyant style hardly appears in a few small details of the upper works.

The workmanship of those towers is remarkable for its strength ; it is, in fact composed almost exclusively of horizontal layers ; the largest bays consist of enormous heaps of charge surmounted only with a few arch-stones. Similar examples may be seen in some French monuments belonging to the XIVth century in Famagouste.

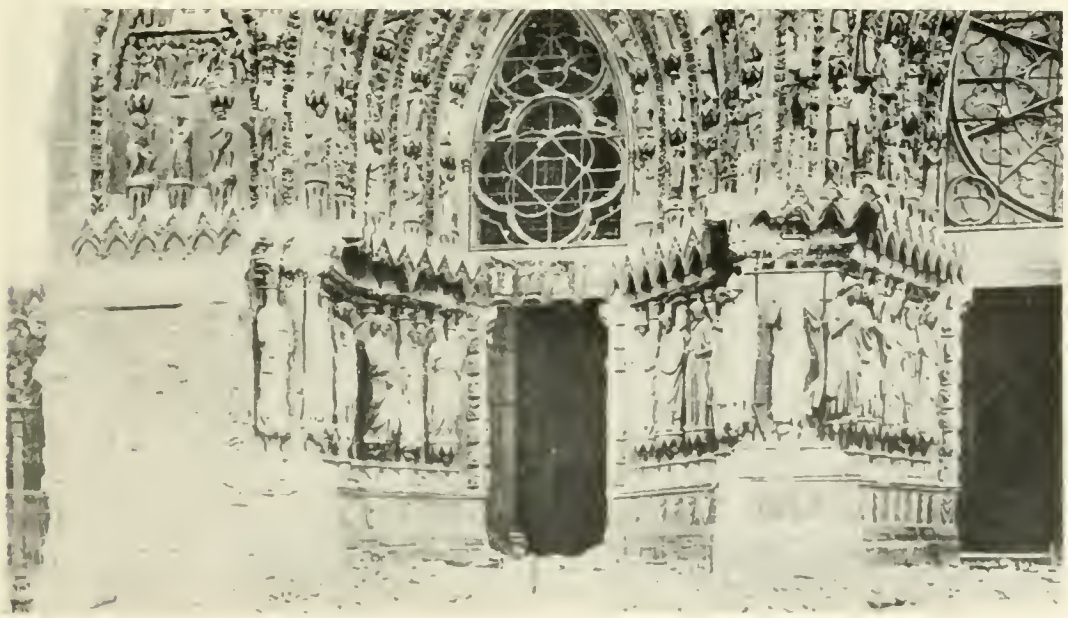
This detail shows as others do, how anxious the great masters of Rheims were to build a strong edifice. The power of its structure may be seen at the first glance in the apparatus which is compo-



Ph. des Monuments Historiques.

THE WEST PORTALS

With the Jehanne of Arc figure on horseback, by Paul Dubois



Ph. Jules Matot.

A PROSPECT OF THE NORTH SIDE OF THE SOUTH-WESTERN FRONT after the bombardment

Ph. des Monuments Historiques.

EBRASEMENT OF SOUTH-WESTERN PORTAL, NORTH SIDE (before the bombardment)
A PROPHET, TWO APOSTLES, A POPE AND St SIXICE, ARCHBISHOF OF RHEIMS

Ph. des Monuments Historiques.

DETAILS OF SOUTH-WESTERN PORTAL.
(before the bombardment)

sed of layers reaching 40 centimeters, a height quite exceptional in the Middle Ages.

The general forms are simple, the plan has not the development of those of Amiens and Beauvais; the deambulatory has only five chapels, that of the Virgin hardly larger; then come two choir-bays, a transept with collaterals, a nave and side-aisles without chapels. The round pillars fortified with four columns, and the abutments of the buttresses present particularly imposing bulks.

The elevation is of the greatest simplicity, there also a great power appears in the bulk of the socles of the pillars exceptionally high. The capitals with tufty foliations, bear arcades covered with vigorous mouldings. The group of those capitals presents an ingenious harmony, the large ones as well as the small ones possess the same octogonal plan and the same relative proportions, but under the lesser ones run a carved frieze which prolongs them up to the level of the astragal of the larger ones; thus was obtained a horizontal line without changing the form of the proportions and of the harmonius curve of the capitals of the small columns.

The triforium is conform to the most ancient Gothic type : it is a simple series of small arcades resting in the choir upon groups of small columns and pillars ; in the nave, upon simple little columns, the fenestrages all alike, possess a double bay which sustains a large circle, festooned inwardly, this graceful and often imitated composition, charmed Vilard de Honnecourt. The great master has also noted with care the inward boards, which pass upon the sills of the higher and lower windows, going through the piles, according to a Champenois and Bourguignon custom.

It would be a serious error to believe that Gothic architecture is always fragile. The fine French edifices at Chypre have resisted several earthquakes and prolonged bombardments. In its turn, the powerful structure of Notre-Dame of Rheims has been defying for four months the efforts of heavy artillery. Unhappily, if the damages are limited, the beauty of the destroyed parts renders all the same the disaster immense, and if the construction is proof against the bombs, the incendiary shells have none the less caused an immense and irreparable ruin in destroying completely the timberworks and their plumbery and in calcinating a very large number of the incomparable sculptures.

If the masters of the work have known, as in Chartres, how to obtain an extreme firmness, they appear to have been less in love with rigorous logic than with the beauty of forms. If, for instance, the buttresses possess a perfectly well calculated inferior arch, they possess also a second one which is of no use, not even good for the running of the waters, and it is on those very arches that flew the waters coming from the spouts of the XIIIth century, a dangerous disposition which was rectified in the XVth century.

The ornementation especially the statuary, holds an exceptional and original part in this architecture. The counterforts of the six towers and the abutment of the flying-buttresses are decorated with large recesses crowned with rich turrets and sheltering colossal statues ; the three roses have discharge arches, decorated like portals, with sculptured covings and piers with sta-

tues ; smaller statues rest upon the counterforts and support the spouts or the cornices in the intervals of the high and low bays ; the capitals, cornices and consoles present an admirable collection of expressive and varied figures, alternating with beautiful foliage. In all this statuary two subjects are preferred, the angels with their wings extended, of a magnificent effect, and the studies of popular figures cleverly draped in the fine costume of the XIIIth century.

Another original decoration consists in the hooks which ornament the buttresses : it has been noticed that they were not foreseen, but the drawings of Vilard de Honnecourt show also that others existed on the hips of the roofs.

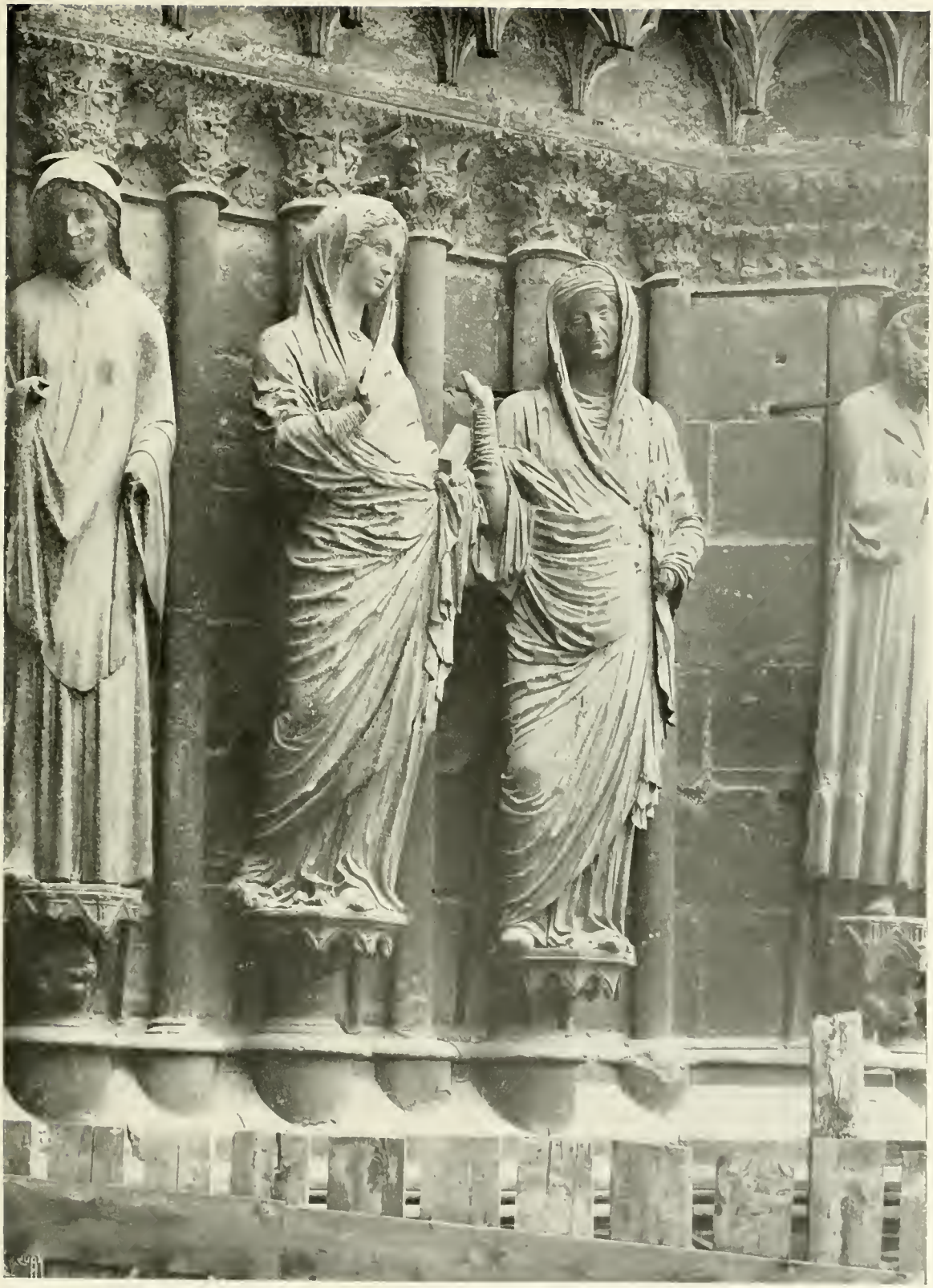
On the North side of the nave a very original small portal opened upon the ancient cloister. It is composed of pieces from various dates : the seated Virgin of the tympan and the coving in full centre which frames it, are of the extreme end of the XIIth century, the second coving and its small columns, are of the middle of the XIIIth century, one may wonder to which of these two epochs belong the piers of the oldest arcade, decorated with personages playing in vine-branches. In all cases it is an exquisitely fine piece. It bears the remains of a painted decoration.

Two larger portals, which open on the North-Side of the transept have certainly been added afterwards because their crowning, hides the lowest part of a fenestrage. Their statues and tympans are of a great beauty and bear the stamp of the year 1240 or there about. One of the portals is that of the « Beau Dieu » (fine God) and its blessing Christ is almost equal to that of Amiens, the apostles are in a row by his side ; on the tympan is carved a last Judgment, on which, the sculptor, who knows all about Antiquity, shows us Ancients coming out of the incineration urns. This admirable portal has very much suffered from the last bombardments.

The other porch is dedicated to the Saints founders of the church of Rheims. the archbishops Remi and Nicaise ; the martyrdom of this latter, by the Vandals, is related on an admirable frieze in high relief; and in another one which is a true prophecy : we see St Remi driving away the devils who had set fire to Rheims.

Above the portals is a row of three windows foreshortened to enlarge them since about 1240, then three bull's eye windows, then comes a largely scooped out story ; the unfinished towers possess windows similar to that of the nave ; between them, under a discharge-arch richly ornamented, opens a large rose window, higher up, a gallery, the top of which was destroyed by the conflagration in 1481 ; this gallery still possesses small pillars against which lean statues of prophets. The Cathedral of Burgos which reproduces the gables of the transept of Rheims, shows, above a rose window of the same design, a copy of the gallery in its primitive state : the small pillars bear a rich opened fenestrage and a horizontal crowning.

In the frame of the large rose window, one may admire in the piers the statues of Adam and Eve, clothed as they were after their sin ; the coving retraces their history and those of Abel and Cain. In the recesses of the tower's counterforts, on the North as well as on the South-side, shelter superb and colossal statues of kings, one of which appears to be a portrait of St Louis.



Ph. des Monuments Historiques.

THE GROUP OF THE VISITATION AND THE ANNONCIATION VIRGIN
IN THE EBRASEMENT OF THE MAIN PORTAL (before the bombardment)

Ph. des Monuments Historiques.

A PROPHET

FIGURE OF THE UPRIGHT STONES OF SOUTH-WESTERN PORTAL

The ordinance is the same as on the South-side of the transept, the gable has also been built up again in about 1500; it is ornamented with a coronation of the Virgin in high relief, and bore upon its pinnacle a bronze centaur which has just been destroyed. This sagittarius aimed at the stag, also in bronze, which up to the Revolution was placed on the top of the fountain in the archbishopric.

The statues of the high gallery were traditionally named the « Seven Sages » The text which calls them so in 1505 must not be suspected. The middle Ages honoured the philosophers of Antiquity and at times associated them to the prophets, as on the stalls of Ulm for instance.

These latter are represented with a curious realism in the coving of the rose, on the piers of which lean the large statues of the church and Synagogue imitated in Strasbourg and in Bamberg.

Nothing in architecture is equal to the magnificence of the westerly frontage which is to-day cruelly devastated. Its composition is divided into four stories. The three immense portals crowned with pediments, lean at their extremities upon counterforts ornamented with other pediments and with sculptured tympans.

Above the central portal, the large rose opens between piers with statues and under a sculptured coving leaning against the two towers. The first story of these towers possess two windows with mullions and pediments. Higher up, the Kings'Gallery goes through all the front. Its arcades, crowned with sharp pediments, frame colossal statues which probably belong to the reign of Charles V and which are the most mediocre of all the sculpture in the church. They represent, as in Amiens and Paris, the kings of France, who appear also in the coloured windows. One may see there Clovis in his baptismal vat by the side of St Remi and five other personages. Behind the Kings'Gallery, appears the top of the pinion, between the slender towers hollowed out with large bays with mullions and fortified with open-worked turrets.

All the bays are crowned with pediments, they lean against the first assises of the unfinished steeples which were to crown towers and turrets. Though ended a little before 1430, these top stories of the towers are conformable to the balto of those of the transept and to the primitive plan. The engraving we possess of the whole front of St Nicaise which the Revolution destroyed, points out how graceful the effect of the frontage of Notre-Dame with its steeples would have been.

Through a remarkable innovation, the tympans of the Western portal are no longer low-reliefs but stained windows. The art of the statuary has taken a revenge in the piers, covings, lintels and pediments, upon which we see a profusion of imagery to magnify in the large portal the Virgin Mary and in the lateral portals the Christ and the Holy Patrons of the church of Rheims. It is the repetition of the themes on the portals of the transept.

In this abundant iconography, the statuary a little less ancient of the Northern and Central portals is distinguished by its incomparable beauty. Not less remarkable are on the Southern and central portals the statuettes which are placed on each course of stone of

the door cases. They represent the Wise and Foolish Virgins, various other symbols and personages from the Old Testament.

Let us mention as being particularly admirable pieces, upon the central portal, the celebrated Visitation, inspired by greek models ; the Annunciation a group of a sublime simplicity ; the four powerfully expressive personages of the Presentation, two prophets inspired from antique models, the finest of which has just been deteriorated, the beautiful Virgin of the pier, shamefully injured lately ; the statues of Solomon and the Queen of Sheba, this one completely destroyed.

On the pediment also ruined now, one may see on a shady back-ground a group highly set off and infinitely graceful of the Coronation of the Virgin, which recalls the fine ivory one in the Louvre.

On the Northern portal almost totally lost, the pediment was decorated with a Crucifixion and on the calcinated lintel, one could see the story of St Paul's Conversion, which was continued on the Southern portal ; the statues of the splaying vied for their nobleness and beauty with those of the great portal.

Several of those master-pieces ; the St Nicaise with one of the Angels framing it, the St Clotilde, St Remi, St Thierri and St Sixte are destroyed as well as the face of the Queen of Sheba. We have thus irremediably lost seven first rate statues.

The fine figure-heads of St John, St Etienne, St Eutropie and of an apostle are only damaged, the covings are calcinated and their faces have had pieces scratched off ; the central portal has also suffered ; that of the South-side remained untouched during the first month of the bombardment ; since, it has been perforated with fragments of shells.

The tympans with pediments which ornament two of the fronts of the furthest counterforts of the frontage are not much damaged on the South-side where they represent St John, his martyrdom and his apocaliptic visions, but they are completely ruined on the North-side, where could be seen episodes of the life of Christ and the Invention of the True Cross by St Helena.

Above the portals is the gallery called « Gloria » very much damaged, Between their pediments, under light stone canopies now sunk down, were placed statues of seated musicians ; at their feet some gutter-spouts figured the four Rivers of Paradise letting their urns run over.

They had been made longer in the XVth century by dint of larger lead spouts similar to those which occupy the same place in Orvieto and which are made in bronze. One of them, which is very curious, faithfully represents a rhinoceros, an animal which we imagine the Western people did not know before 1739. Naturally the conflagration has destroyed the lead sponts.

On the coving of the large rose window, remarkable sculptures represent the history of David and that of Solomon, whom we see, conversing with his architect. On the top, we see the fight betwen David and Goliath ; on the piers lean, not a shepherd who would also be David, but a pilgrim carrying a shell on his pouch, and opposite a second pilgrim, with a hat on, who was also the object of various false interpretations and can only be St James.

The basement of the three portals,

is decorated with a running motive imitating the folds of hangings, this original ornament was reproduced in Metz, Avioth and l'Epine.

The back of the frontal presents a singular arrangement in its ordinance, the portals are framed with seven rows of superposed recesses which continue on the lateral portals ; other recesses forming covings. Figures in high relief are framed there, they represent scenes of the old Testament, of the Acts of the Apostles, of the Apocalypse and of St Etienne's legend. These sculptures are as fine as those of the outward statuary. We see on them exact reproductions of the roman military costume. This very original decoration is completed with panels and angles covered with ornaments representing the most varied vegetals ; a charming freedom is joined to a striking truth. The conflagration has destroyed about the half of this vast and beautiful work.

The Cathedral had kept except on its side-aisles, its primitive stained glass windows of the XIIIth century ; they were among the best, and their historical interest was exceptional. In fact images of saints alternated with effigies of prelates and kings. There was, in the background of the apsis, the portrait of the archbishop Henri of Braine (1227-1240) particularly interesting as it attests the date of the Consecration, if not of the completion of the sanctuary. In the south-side of the transept, another effigy of an archbishop accompanied the representation of the metropolitan church, whilst in the nave came in a row the effigies of the suffragan churches and their bishops, and the long theory of the kings crowned in Rheims. On the west of the Northern side-aisle, was a fragment of a painted-window neglected by the vandalism of the XVIIIth century, on which was the portrait of one of the masters of the work seated at his writing-table. The greater part of the painted-windows of the transept were remarkable grey camaieus.

The central motive of the pavement a « labyrinth », was a precious historical document which was destroyed in the XVIIIth century. As on that of the Cathedral of Amiens, the portraits and the names of the great masters had been traced. This detail as well as the iconography of the stained glass windows, show how exaggerated it was to pretend that our churches do not contain historical representations besides those borrowed from the illustrations of sacred texts.

The Cathedral was almost finished, when on the 19th of May 1364, the coronation of Charles V was celebrated in the presence of the Emperor Charles IV and Pierre Ist of Lusignan, the valiant and chivalrous sovereign of the small French kingdom of Chypre.

The researches of Mr Louis Demaison have brought to light the names of the masters who, slowly, but without any interruption continued the work through all the vicissitudes, of the Hundred years war. They are in 1328 Colard ; in 1352, 1358 and 1383 Gilles ; in 1389 Jean de Dijon, who was called for a consultation in Troyes and who died in 1416. At this time, Colard de Givry took the direction of the works and remained thirty six years in function. He ended the crowning of the towers keeping to them the style of the XIVth century ; he built up a graceful pulpit, the drawing of which has come down to us but was destroyed in the XVIIIth century. He died in 1452.

After him, they only kept the Cathedral in repair. But he was the greatest artist of all our XVth century and his memory still remains.

France was rich then in generous energy and in valorous and clever captains; the enemy was victorious and trod on more than two thirds of our soil, making a profit of the disunions, distrusts, jealousies and indecision which reigned among us. It is then that, speaking in the name of God, a noble girl of our Eastern provinces made her voice heard and realized the union of French people.

Who, during the days we pass through, could still believe that the mission of Joan of Arc was due to a miracle ?

In the month of July 1429, Joan and Charles VII appeared before Rheims; the enemies left the place immediately, and on the 17th the King of France was crowned. The Cathedral, was very near being finished, when a fortuitous fire destroyed it in 1481. The roof disappeared with its timber central steeple; the galleries and the top of the towers were calcinated. In the reparation which followed, a part of those tops was suppressed, the transept gables were built up again, and the high galleries repaired. The roofs were rebuilt with a surelevation of about two yards at their basis upon the sanctuary and the transept, a little less upon the nave. At the same time, the gutters were made of the same height and made one with the patrol-path. Then the former spouts, which were prejudicial to the buttresses were comdemned and replaced by lead spouts placed in the centre of the bays. The gables also, were rebuilt.

The wood-work coming from the end of the XVth century, which has just been destroyed, was a real marvel. It was entirely made of chesnut-tree wood covered with lead with a top ornamented with fleurs-de-lys that the Revolution destroyed, but we still posses an engraving of it made in the XVIIth century.

It possesses a small bell-tower at the extreme end of the ridge, above the apsis, and a large bell-tower in the centre of the transept. Only the first one had been finished ; it was called «the Angel's steeple» because of a bronze statuette which formed its weathercock.

As for the other, the foundation only had been made and placed on four large masonry arches, but a plan published by abbé Cerf shows what it was to have been, with its two superposed galleries, one of them being double, and its turrets. The height which had been foreseen was of about 130 yards, from the top part of the roof. This bell-tower was to contain a clock and a set of bells.

The Angel's steeple which has just been destroyed in the flames, was a marvel of wood and lead work. The angel of the weathercock, taken down a little while ago, has been found among the ruins of the work-yards. It is a rough piece of work, different from the eight colossal Caryatids leaning against the basis of the bell-tower to support the balcony surrounding it. The figures of men in various costumes of the end of the XVth century, were powerfully original and expressive. According to a proceeding in usage in all the Middle Ages, they were vigorously carved out of massive wood and covered with lead worked on this wood. The two iron pegs which bound these statues to the posts were the only metal pieces in all the wood-work.

Ph. Giraudon.

THE VIRGIN OF THE MAIN PORTAL

now almost destroyed by bombardment

« I have never seen sunshine illuminate a more glorious model than in the vaults of the portals of Rheims. The Virgin triumphs in the upper-pediment : a woman's coronation, divine gesture, to which men associate themselves with Angels, charmed servants. Triumph of sweetness, apotheosis of obedience.

« This radiant one, holds her child, God's son. Is not the child of every woman God's son ? »

Rodin, *(The Cathedrals.)*

Ph. C. Enlart.

THE QUEEN OF SABA

ADMIRABLE FIGURE OF THE FRONT-GATE
ANNIHILATED BY BOMBARDMENT
Moulds of it exist happily in the Museum of compared Sculpture

Of this master-piece of art which seven centuries had agreed to admire in spite of all the fluctuations of taste and which had imposed respect to the most fanatic inoclasts the Germans were to make a ruin.

On the 4th of September they had occupied the town, where the Saxons, through an error they declared to be involontary, bombarded the Prussians. The Cathedral then received four shells. The troops occupying the town, had taken an enormous quantity of straw and had spread it in the whole church to place there their wounded soldiers. As they were obliged in the evening of the 12th to evacuate Rheims, they retired on the heights of Brimont and Beru, and from there have never since stopped bombarding the town. The 19th and 23rd of September have particularly been disastrous to the old city, about a third of which was then destroyed. Since then the ravages have been methodically pursued by the batteries of 220.

This bombardment which has no preceding example in the whole of history is specially directed against the hospitals, the monuments of art and the commercial houses. It comes from a mind incomprehensible in civilized beings, but which in brutes is clearly explained by low envy and the instinct of evil, surexcited by the enervating state of drunkenness and the rage of defeat.

To the indignant protestations of the civilized world, Germany has officially answered that a military observation-post and a mitrailleuse had been placed on the church towers and that troops and batteries were disposed around. In truth, the observation-post was placed there by the Germans and suppressed after their departure ; no cannon was placed on the towers, no army or battery was left around : the towers hoisted only the flag of the Red-Cross, and the pretext given was only an impudent lie among many others. The enemy also knew, through his numerous spies, that since Wednesday the 11th the general Franchet d'Esperay had had numerous French and German wounded soldiers taken into the church.

The parts of the Cathedral which offered themselves to the strokes of the enemy, were the apsis, the roofs and the North-frontage.

The apsis had from the very beginning its stained glass windows broken and a top bar of a buttress thrown down a little later ; since then, a hole was made in its high gallery, howitzer-shells damaged the outside, others burst in the inside.

As to the North-frontage, it was pierced all over and the top of the tower on that side was deteriorated. Heavy weights slid down through the shock of a large projectile. Every where the summits of the buttresses have fallen to pieces and many a fine piece of statuary been mutilated. Incendiary shells have completed this infamous work in setting fire at the same time to the roofs and the scaffoldings surrounding the North-tower which was being repaired.

Of the large chestnut-tree forest which formed the roofs and the Angel's steeple, nothing remains, not even the cinders, blown away by the wind. The fire of the side-aisles roofs has calcinated the buttresses and the front of the nave with their sculptures ; the lead of the stained glass windows has been melted, the blast of air of the explosions dislocating them ; the lead-work of the covers got so liquid that the metal in fusion ran down into the

least little crack, filled the gutters, obturated the spouts and coagulated into stalactites at their mouth. Through the openings of the vault it trinkled inside the church and the rain of incadescent metal set fire to the straw which communicated it to the wainscoting. Many of the wounded sheltering in the Cathedral were saved, thanks to the devotion of the members of the ambulance and to the courage and self-control of the arch priest Mr Landrieux and his clergy. However about fifteen of the wounded German soldiers were burnt alive in the Cathedral and its dependances, victims of their compatriot's cruelty. The vast brazier lighted inside, calcinated the foundations of the pillars and a large part of the admirable sculptures on the back of the front, especially around the lateral portals which were doubled with large oak tambours dating from Louis XV, coming from St Nicaise. They hid numerous sculptures and they destroyed them in burning. It is unhappily a considerable and evidently very beautiful part of the Cathedral's decoration that none of our contemporaries had ever seen, which has just perished, and of which we possess no reproduction.

The fire in the wood work extended in the towers to the belfry and to the bells, which broke in their fall. In the inside the North-tower around which was a burning scaffolding was calcinated from top to bottom, the blazing beams fell upon the pediment of the portals and their ruins formed under the North one a vast brazier which made all the sculptures blaze out.

The photographs do not show all the extent of the disaster, because some parts of the edifice which seem untouched from a distance, such as the high galleries or the small columns of the edicules of the abutments have been calcinated and will soon tumble to pieces under the action of inclement weather.

Through a happy chance, the half of the stalls, the organ and the precious clock of the XIVth century have escaped destruction.

On the other side, we must particularly deplore the loss of numerous sculptures which had not been moulded. Some of them are not even represented in the collections of photographs, rich as those collections may be.

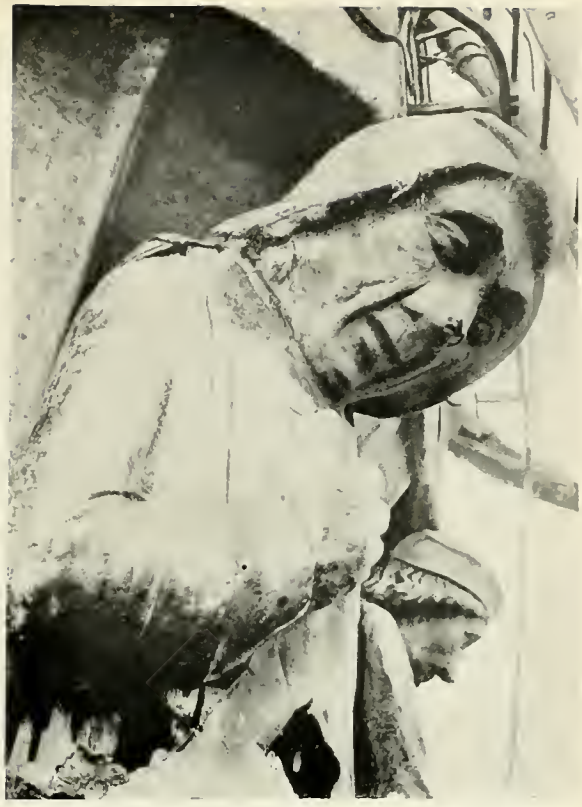
Because of the disaster the good reproductions become infinitely precious to us. A few admirable statues : the destroyed Queen of Sheba, a beheaded angel, the bust of St Nicaise survive in the mouldings in the Trocadero ; the excellent drawings of Mr Deneux the architect keep the precious remembrance of the lead bell-tower with its caryatids and that of the wood-work, and Mr Hamy a member of the Academy of Sciences, has taken a good stereotype of the inside of the roofs.

The buildings of the architect's office have fallen down, crushing under their ruins the whole of a Museum in which were kept the remains of the pulpit of the XVth century, found under the choir pavement and many other interesting things.

The conflagration spread on to the archbishops'palace and destroyed it completely with all the treasures it contained. Of the interesting chapel built by Jean d'Orbais, the roofs alone have been destroyed but the large festival-room, with its beautiful wooden vault and its chimney, the whole dating from 1498, and with its tapestries of

Ph. Georges Huart.

THE ANGEL BELFRY ANNIHILATED BY FIRE



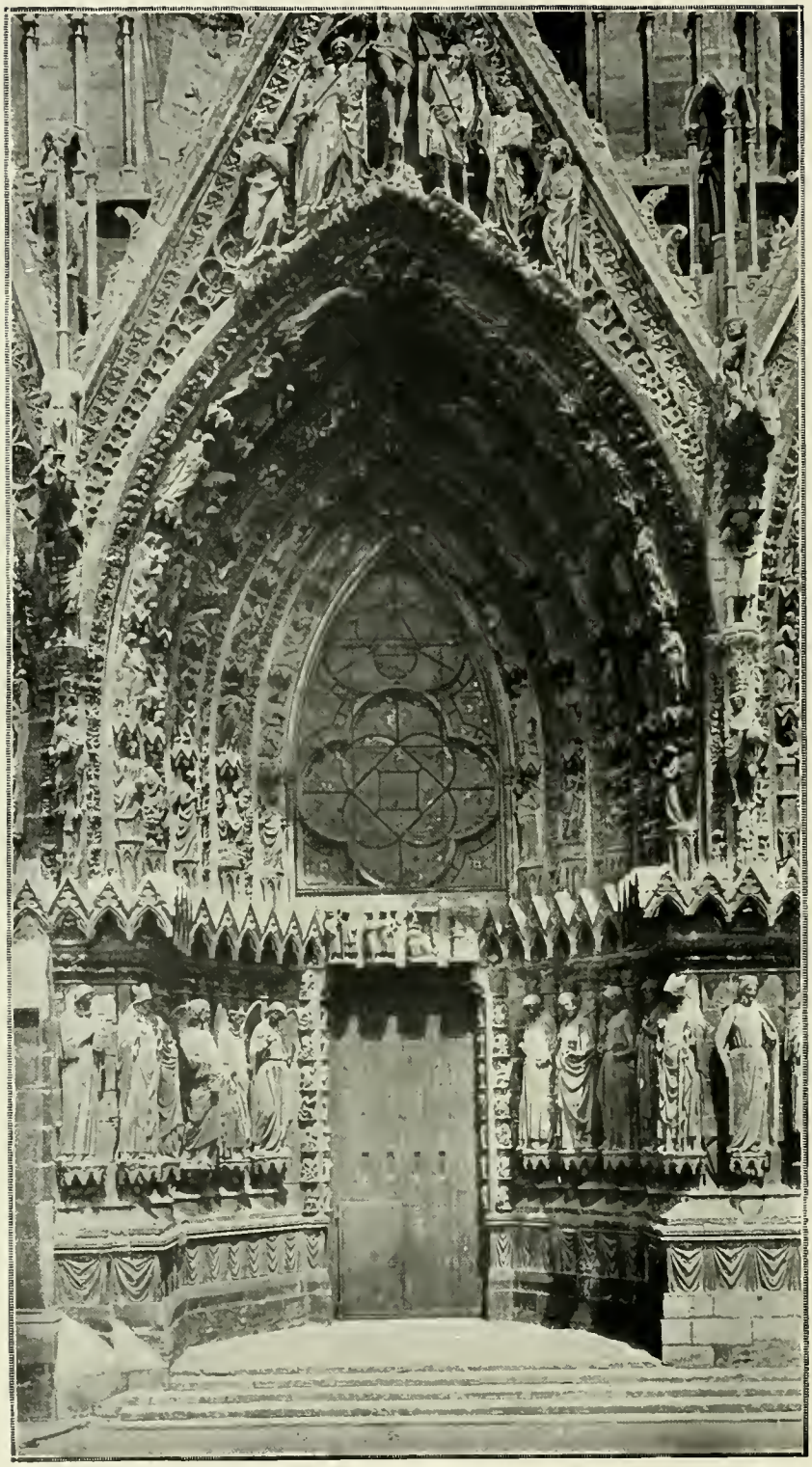
Ph. Georges Huart.

DETAIL OF THE LEADEN FIGURES SUPPORTING THE ENTABLATURES OF THE ANGEL BELFRY
entirely destroyed by fire.

Ph. des Monuments Historiques.

THE GREAT HALL OF THE ARCHBISHOP'S PALACE

Built by cardinal Briçonnet, this hall was used for the coronation banquets, had conserved its wood work and chimney of 1498 ; its pictures dated from Charles X. The fire has completely destroyed it.



Cliché de l'Illustration.

THE NORTH-WESTERN PORTAL BEFORE THE BOMBARDMENT

the XVIIIth century, is irretrievably lost. All that remains of the palace of the XVIIIth century are calcinated and fallen down walls. There, have perished cardinal Doucet's fine library, the Gobelins set of furniture given by Charles X, and all the town archeological museum, lately fitted up in seven rooms. It contained among other richnesses Dr Gueillot's beautiful Champenoise ethnography collection and the very precious collection of gallo-roman antiquities gathered together by Mr Bertrand.

The most irreperable loss is that of the bronze stand of St Remi's large chandelier, a piece of work as rare as admirable,coming from the XIIth century, anterior to the celebrated Milan chandelier with which it had much analogy.

The treasure of the Cathedral : chalice and chasuble of the XIIth century said to have belonged to St Remi, St Epine's reliquary and St Ursula's nave, as well as the Gothic tapestries had been put safely away ; but the great carpet of the coronation has perished.

Out of this stupid crime of the Germans comes for them a cruel irony, because the sculptures they could not destroy take the aspect of an eloquent charge against them. On the degraded frontispiece of the basilic we see David, a wretched little shepherd killing the insolent giant Goliath ; on the North it is the divine Malediction striking Caïn, murderer of his brother and all his race ; it is the glorification of St Nicaise, martyr of the Vandals and one may see St Remi driving away the devils who had set fire to his town. In short, who would not trust the presages in seeing untouched in the middle of the cinders the two pictures of the Judgment, in which the old image-makers have predicted the final triumph of Justice ? Jesus appears there glorified by the very wounds which His cowardly tormentors inflicted on Him and as a supreme arbiter renders the irrevocable sentence. « He calls to Him those who are just and hollows out for ever an abyss between them and the damned, cut off from the healthy part of mankind. » The disgraced beings who have denied honour and conscience, who have spread sufferings and blasphemed God, fly to escape from the eternal malediction.

When the mutilated Cathedral will at last resound with the *Te Deum* of deliverance, we shall have to attentively keep all that remains of its beauty. And is it not a part of its moral beauty to have endured the outrages of the vilest of men ? – To obliterate their traces would be another sacrilege, for we owe our children a lesson which will preserve them for ever from holding out a hand to the representatives of a dishonoured race.

Without prejudging the measures which the Commission of Historical Monuments will take, a member of which I have the honour of being, I wish man not to try and render to us what cannot be restituted : we know to-day how delusive imitation is. I wish and I ask that we should leave as they are and for the edification of future humanity a few proofs of Teutonic infamy ; that the North-West portal be kept with its tragical ruined aspect, closed with a marble plate which will bear the date of the crime, to eternize the infamy of its authors.

CAMILLE ENLART,
Conservator of the compared sculpture Museum of the Trocadero, Member of the Commission of Historical Monuments.

The Bombardment of Rheims Cathedral

OFFICIAL REPORT

Bordeaux October 8th.

As soon as he heard of the bombardment of Rheims Cathedral, the Minister of Public Instruction appointed a Commission to record with full particulars the damage done to the Cathedral. The Commission composed of M. Dalimier, under-secretary of state for Fine-Arts, President, & the following members : MM. Paul Leon, head of the Architectural Department of the under-secretary's office for Fine-Arts; Girault, inspector of Public Buildings member of the Institute ; Boeswillwald and Genuys, general inspectors of Historical Buildings and Puthomme chief comptroller of architectural works, went to Rheims to ascertain & draw up an official report of the state of the Cathedral.

To complete the somewhat scanty information issued after the first enquiry we add some striking extracts—so far unpublished—from the report of the commission.

..... All the houses in the immediate neighbourhood have been torn open & burned ; and in the midst of the ruins the Cathedral has been hit by about thirty shells which in exploding smashed the stone, broke the stained glass windows & set ablaze all that was inflammable.

The shells, the fragments of which riddled the whole building, but chiefly the upper part of the northern tower, crushing down the angle of a turret & piercing the wall of the tower, weighing down on the neighbouring course so as to displace it; one shell carried off the upper part of a flying buttress, another smasbed the stone of the glacis of the bays of the tower, another split open a flight of stairs breaking the steps, another overthrew part of the balustrade of the main façade under the rose window.

The greatest damage was done by the fire caused by the shells; nothing remains of the roof of the nave, transepts, choir, apse & aisles ; only a few chapels have kept their roofing ; all but this has been burnt to ashes; timber slates destroyed, the iron-work twisted & lead-work melted.

Every thing fell in under the vaults which no doubt were damaged by flames but did not give way.

On the other hand, the stones near the great gallery crowning the walls & the galleries under the large windows have been split & charred.

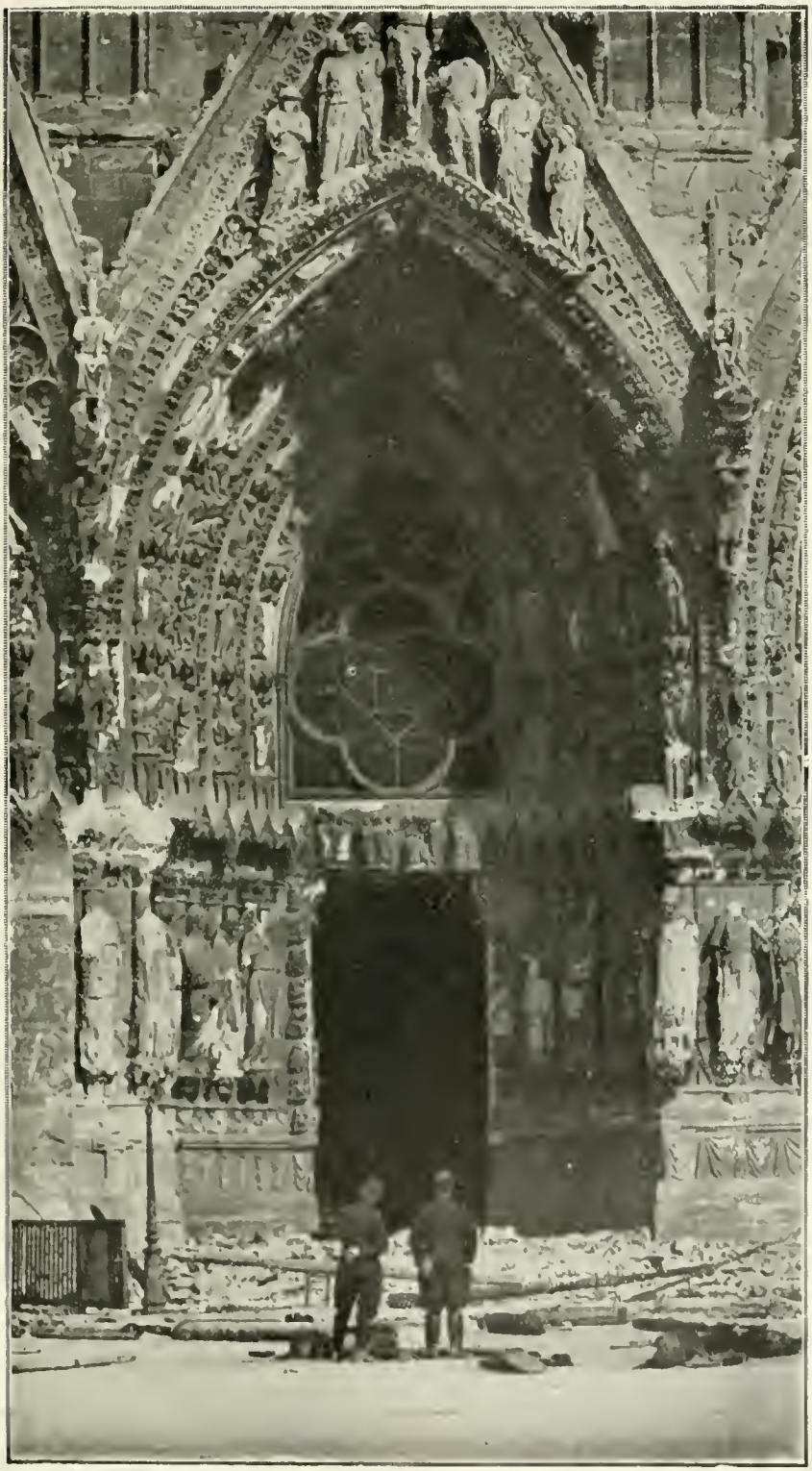
The bell-tower has been entirely consumed by flames; the bells which fell on the lower vault without crushing it have been partly melted, the sounding-boards remaining untouched.

The flames blown by the wind against the walls have calcinated the stones, breaking down some of the statues decorating the portal at the foot of this tower as well as the curves of the arches stretching over the doorway crowned by a gable in which stands a representation of the Crucifixion. The damage has reached the pinnacles rising above the buttresses & even the gallery of the kings.

The right side of this portal has been less injured ; the other portals have scarcely been hit by the shells.

Inside the building wounded German soldiers had been laid on straw, the shells set the straw ablaze shattering the moulding of the base of the columns of the nave, burning the wooden tambours of the doors together with the doors themselves. The fire destroyed the statues placed in the niches in the interior of the church, on the right & left of the door in the southern portal. Lastly all the glass was damaged by the explosion of the shells; half the glass of the upper rose window has been shattered to pieces ; that in the tracery work above the north & south portals has also been destroyed, the rose window above the central portal has been riddled but the glass is still remaining.

To sum up, the Cathedral has been disfigured in its general outlines & the details of its decoration ; true, its mighty construction resisted to a certain extent the force of the shells but its admirable sculptures will never be renewed & for ever it will bear the marks of a vandalism beyond all one has ever heard or imagined.



Cliché de l'Illustration.

THE NORTH-WESTERN PORTAL AFTER THE BOMBARDMENT

Ph. des Monuments Historiques.

HEAD OF THE VIRGIN

FROM THE GROUP OF THE PRESENTATION CENTRAL PORTAL

Ph. des Monuments Historiques.

CORBEL AND CARYATID

SUPPORTING A STATUE OF THE WEST PORTAL'S

Ph. des Monuments Historiques.

BULL-SPOUT

HORNS AND EARS BROKEN (XIIIth. CENTURY)

PROTESTATIONS

THIS is nothing but the very incomplete reproduction of the first protestations which arise like a clamour of anger and sorrow at the first account of the ruin of the cathedral; others, no less full of indignation, are continually expressed by the whole world and with an every day increasing vehemency, in presence of the hateful animosity of profanation. A volume could hardly suffice to contain them. But they are all summed up by these revengeful sentences of MM. Anatole France and Theophile Homolle.

« *They have covered themselves with immortal infamy,* writes the first, *and the German name has become execrable to the whole thinking world.* »

« *Irreparable disaster,* exclaims M. Homolle, *eternal ignominy for its author, a motive always sacred of inexpiable aversion holy and inexpressible contempt from every feeling and thinking man. Grievous aureola on the noble and inoffensive victims head, sisters of Athenean Virgins by suffering, as they were already, by beauty.* »

Bordeaux, September 21st.

At a french Cabinet Council held this morning, presided over by Mr Poincaré, Mr Delcassé, the minister for Foreign Affairs presented, against the destruction of Rheims Cathedral a protest which will be forwarded to the governments of the neutral countries. The text is as follows.

« Without being able to invoke the slightest pretext of a military necessity, but for the mere pleasure of destruction, the German troops have subjected the Cathedral of Rheims to a systematic and furious bombardment. The famous basilica is now nothing but a heap of ruins.

« It is the duty of the Government to denounce amid universal indignation this revolting act of vandalism, which by handing over to the flames a sanctuary of our history has robbed humanity of an incomparable portion of its artistic patrimony. »

The President of the Paris Municipal Council has expressed in the aboveterms, the stupefaction and indignation which have come upon the Parisian people, like upon the whole of France, when they were reached by the tidings of the German armies new crime :

Paris, September 20 1914.

Mr Mayor,

The crime has been consummated. The Cathedral of Rheims has been bombarded. The masterpieces of French sculpture have been shattered to pieces. The kings, saints and angels which perpetuated the loyal and manly genius of the west have been enveloped in a storm of iron, and the grandiose forest which served as a framework of the marvellous building is the prey of the flames. This act of savagery has been accomplished without military reasons, with implacable fury, in all the idiocy of hatred.

A man has been found in the world capable of giving such an order.

I cannot contain my indignation, Mr Mayor, and at the moment this great crime has been committed I wish to sympathise with the pain of the whole world. The outrage committed upon your city touches us all. It redoubles our fervent love for our country. The greater the suffering, the firmer the hope.

I beg you, Mr Mayor to accept the expression of my keenest sympathy.

Adrien MITHOUARD,
President the of Paris Municipal Council.

In answer, Mr Adrien Mithouard received the following telegram :

« Read your letter in newspapers. Thanking you for manifestation of sympathy, in behalf of the disasters which strike, with our own city quite the whole of France.

« The bombardment and the burning of our cathedral, the destruction of a part of the town, of its industrial buildings, numerous victims among the civilian people, all this together makes a peculiar contrast with the declarations often repeated by the Germans, during the occupation, that they were not Barbarians, but a nation of high culture.

« Our culture is a different one.

« The sad but dignified and quiet attitude of the Remois in the presence of exorbitant claims conveys the proof of that.

« Sincere salute from our city to Paris, of which I have seen the siege, in 1870.

« May the sacrifice of the beauty and the greatness of our city be the ransom of the final salvation, eagerly hoped of the country. »

Dr Langlet,
Mayor of Reims. »

THE AMERICAN NEWS PAPERS

The *New York Herald :*

The Germans have bombarded the Rheims cathedral, the savage destroyers of Louvain, Termonde and Malines go on with their crazy devastation. The Kaiser being unable to see there his own sacre, is contented with massacre and fights with the monuments of secular beauty. When the hideousness of the monuments of Berlin is remembered, one understands that any reprisal will be impossible, even if we are content to have it ; but if the Jewel of Rheims is undone, what punishment, could the allies inflict upon the guilty ? There is nothing but this : to deprive them, henceforth, of any claim to art, to beauty ; to seize upon their libraries, museums works of international genius : they are no longer worthy of them. Let them keep the ghastly « Allée des ancêtres ». It is enough for them.

The *New York Sun :*

Louvain and Rheims ! Even Attila, king of the Huns, the scourge of God, spared the historic city of Troyes and its treasures of art when Troyes fell withen the area of his military operations.....

..... In spite of regrets that Germany appears to express, it is impossible to forbear that conclusion : The Rheims Cathedral has been the mark to a stupid attempt of destruction.

The *New York Times :*

THE GREAT CRIME OF RHEIMS

After Louvain, Aerschot and Termonde, Rheims, a city whose art treasures expressed the noblest spirit of the mediaeval world and the Renaissance, a city whose very pavements were historic has been reduced to ashes.....

..... The crime affects all the civilized world. The great cathedral was the very epitome of French history, the beautiful symbol of the growth of a mighty nation. Granted that the war is excusable from any point of view, the priceless treasure of Rheims which belongs to all Christendom might have been spared.

The *New York Tribune :*

THE CRIME OF RHEIMS

Germany has definitely repudiated her old fidelities to the things of the mind and spirit. Evidence of decadence in that German culture of which we hear so much abounds. Into German litterature and art—pictorial, musical and dramatic,—there has been creeping something much worse than bad taste, from which Germany has never been free in modern times, something evilly gross. Doubtless we shall hear again of the Kaiser's bleeding heart, but no banalities of that sort can blind us to what looks like congenital insensitiveness in the German nature to the obligations of civilised man.

The *Chicago Daily News :*

Destruction by German shells of the ancient cathedrals of Rheims and Soissons brings to Americans a vivid picture of the ruthlessness of war. Rheims is in the tourists'path. The purity of the thirteenth century Gothic architecture of its cathedral has made it known to thousands who have never visited Europe.

The fate of Rheims and Soissons serves to

Ph. des Monuments Historiques.

ST JOHN THE BAPTIST PREACHING
SCULPTURES OF THE NORTH COUNTERFORT
OF THE FRONTAGE (destroyed by the bombardment)

Ph. des Monuments Historiques.

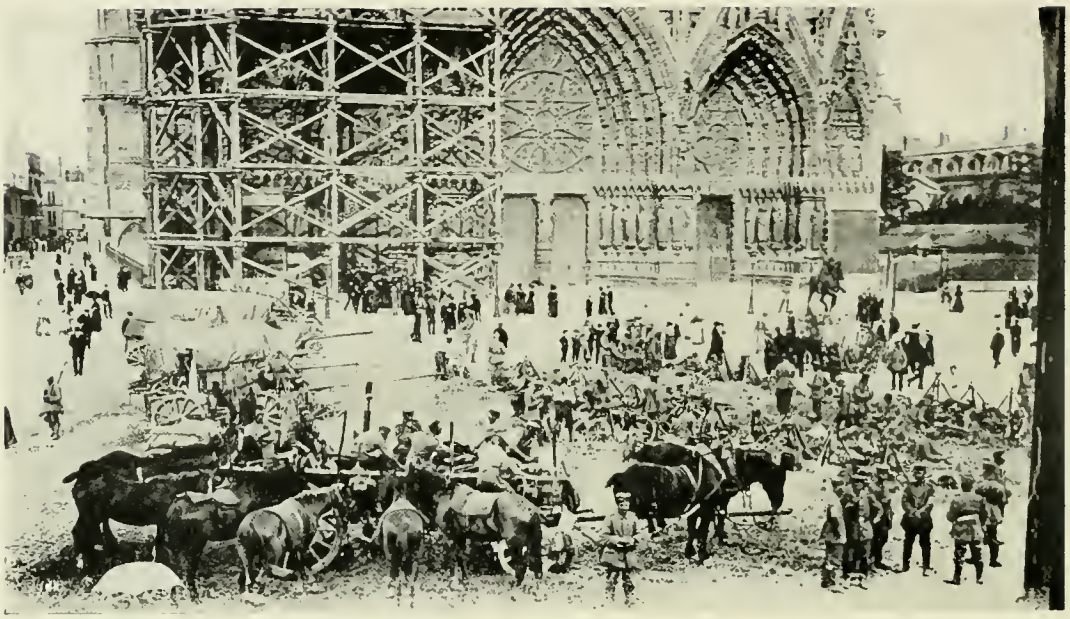
THE BEARING OF THE CROSS
COVINGS OF THE NORTH-WEST PORTAL
destroyed by the bombardment.

Ph. des Monuments Historiques.

ST PAUL STRUCK WITH CECITY
BROUGHT TO ANANIAS WHO CURES HIM
GROUP OF THE LINTEL OF THE SOUTH-WEST PORTAL

Ph. des Monuments Historiques.

ST PETER CUTTING OFF MALCHUS'S
EAR COVINGS OF THE NORT-WEST PORTAL
destroyed by the bombardment.



Ph. Jules Matot.

ASPECT OF THE PARVIS DURING THE GERMAN OCCUPATION
FROM THE 4th TO THE 12th OF SEPTEMBER

The German have only occupied militarily the Cathedral and its outskirts.
At the back, the scaffolding which in burning calcinated the tower and North-Portal.

Ph. Jules Matot.

FIRST EFFECTS OF THE INCENDIARY SHELLS

An hour after, the destructive work was accomplished.

mark with particular emphasis the barbarous side of the war.

The age that has regarded itself as the most civilized is producing the greatest destruction.

The *New York World :*

Prussian militarism has outdone the records of the vandalism through the time.....

..... Since the ruin of the Parthenon, no like deed has affronted the world as does this.

Scribner's Magazine :

December 1914.

THE FIELD OF ART

..... And the churches, those matchless monuments, four, five, and six centuries old, where generations have brought all their best to glorify God, where glass and sculpture, tapestries and fretted woodwork, pictures, and gold and silver wrought cunningly into immortal art—how are we to speak of these, or think of them, with St Pierre of Louvain and St Rombault of Malines still smoking with their dying fires, while piece by piece the calcined stone falls in the embers, and while Rheims, one of the wonders of the world, stands gaunt and shattered, wrecked by bombs, swept by fire,—its windows that rivalled Chartres split into irremediable ruin, its statues devastated, — that once stood on a level with the sculptures of Greece ?

The catastrophe itself it so unthinkable that the world does not now half-realize it.....

..... There is a thin and sinister philosophy that avows no building, no consummate work of art of any kind « worth the bones of a Pomeranian grenadier » justifying its statement on the basis of a superficial humanism. Never was a more malignant ethic.....

The *New York Evening Sun :*

There is one thing that every art lover in the world must now hope for, and that is that, having destroyed Rheims Cathedral German culture will not be permitted to remain in Champagne long enough to restore it. One tragedy is enough.

The *Public Ledger :*

The sacking of Louvain has hardly ceased to be a matter of world-wide outcry against such inexcusable barbarity when comes an official report that the Cathedral of Rheims, one of the most glorious examples of Gothic art in the world and a historic monument of the first rank has fallen before the German guns and is in ruins. If the Cathedral chapter was mercifully using the great edifice as a hospital, and has flown the red cross flag from its fretted towers, its destruction takes on an even darker hue. »

THE ENGLISH NEWS PAPERS

The *Daily Mail :*

The fire started between four and five o'clock, on saturday afternoon. All day long, shells had been crashing into the town. At least five-hundred fell between the early morning, when the bombardment began, and sunset. A whole quarter of the city, several hundred yards square, had been set on fire, and street after street in succession was lined with blazing houses and shops.

On saturday morning, however the German batteries on the hill of Nogent-l'Abbesse, four miles east of Rheims, began to make the great Gothic pile, that towers high above the low-lying town, a deliberately chosen mark. Shell after shell smashed its way into the old masonry. Avalanche after avalanche of stonework that had survived the storms of centuries, and was good to stand for as many more, thundered down into the deserted streets around.

Finally, at 4.30, the scaffolding that surrounded the east end of the cathedral, where some repairs had been going on before the war, caught fire. Soon the whole network of poles and planks was blazing. Burning splinters fell upon the roof, whose old oak timbers caught like tinder.

Soon the roof of the nave and transepts was a roaring furnace of fire, and high tongues of flame leapt up the towers at the western end. A blazing piece of carved woodwork crashed down on to the floor of the cathedral, where the Germans had accumulated great piles of straw, intending to convert the place into a hospital. Instantly, panellings, altars, confessionnals

and chairs were devoured by the leaping flames, that scorched and cracked the grey stone walls.

The German wounded, — about twenty of whom had been carried into the cathedral on thursday,—would certainly have been burnt alive by the devilish efforts of their countrymen if several French army doctors with their bearers had not carried them one by one, incurring personal risk, out of the church, by one of the side doors.....

..... From the hills around, the flaming Cathedral was an even more impressive sight than it would have been in the streets of the town itself. From the yawning roof a red glare poured up into the dark sky, and its windows flickered with the light of the dancing flames within.

And so night closed down.....

The *Times :*

The Kaiser has outdone the impious crime of Louvain ; he has destroyed the glorious Cathedral of Rheims, a noble heritage from the age of Faith, wich belonged not to France alone, but to the whole world.

We ought to have foreseen this crowning atrocity, for Rheims is hallowed ground to the modern Attila and to every Hun. The first Attila came there with his ravening horde, sacked the city and put its inhabitants to the sword.....

..... Rheims Cathedral has been destroyed in a fit of insensate rage at the success of French resistance.

..... The Germans have broken the Cross in two !

The *Daily Telegraph :*

Furnishes the caustic comment :

« It is a German act—no more need be said ».

The *Daily Mail :*

A DELIBERATE CRIME

The excuse which the German General Staff has desingenuously attempted to offer for the wanton and sacrilegious bombardment of Rheims Cathedral will not for one moment impose upon the civilised world. The deed is one which covers with fresh shame and horror the German name and is altogether incapable of palliation.

The *Daily Chronicle :*

To the French nation this appalling act of vandalism, which puts even Louvain in the shade, must appear on national and historic grounds somewhat as the destruction of Westminster Abbey would appear to us. But the whole of mankind loses in it (the Cathedral) one of the greatest works ever reared by man. It is not possible to rank such masterpieces exactly on a scale of merit, like boys in a class-list or horses in a race; but it may be said with confidence that there were not more than half a dozen Gothic churches in Europe on an equality with Rheims Cathedral, and none very definitely its superior. French Gothic architecture (of which the Gothic schools of England, Spain, the Low Countries, and the Rhine are, for all their peculiar beauties, only derivatives) reached nowhere a more splendid attainment. It has been destroyed by the German guns for no conceivable military object, except the general object of terrorising France ; and the hipocritical message from the German head-quarters, saying that orders have been given to spare it, after they must know well that they have abready destroyed it, adds the last possible touch of odium to this hideous performance.

The *Evening Standard :*

The German statesmen, having accomplished their task so that humanity cannot be confident in Germany, the soldier has achieved the design by the demonstration that the Germans can never more place themselves amid civilised people.

The *Pall Mall Gazette :*

If the Kaiser's hordes are unable to conquer France, they show, at least that they can strike her in her love and her memories The destruction of the Rheims Cathedral is the most barbarous action of the German brute, before he is bound up in chains.

THE CRIME OF SEPTEMBER 19th

DRAWING OF M. G. FRAIPONT TAKEN FROM THE ORIGINAL

One sees French soldiers proceeding to the rescue of the wounded German soldiers, who were in the Cathedral.

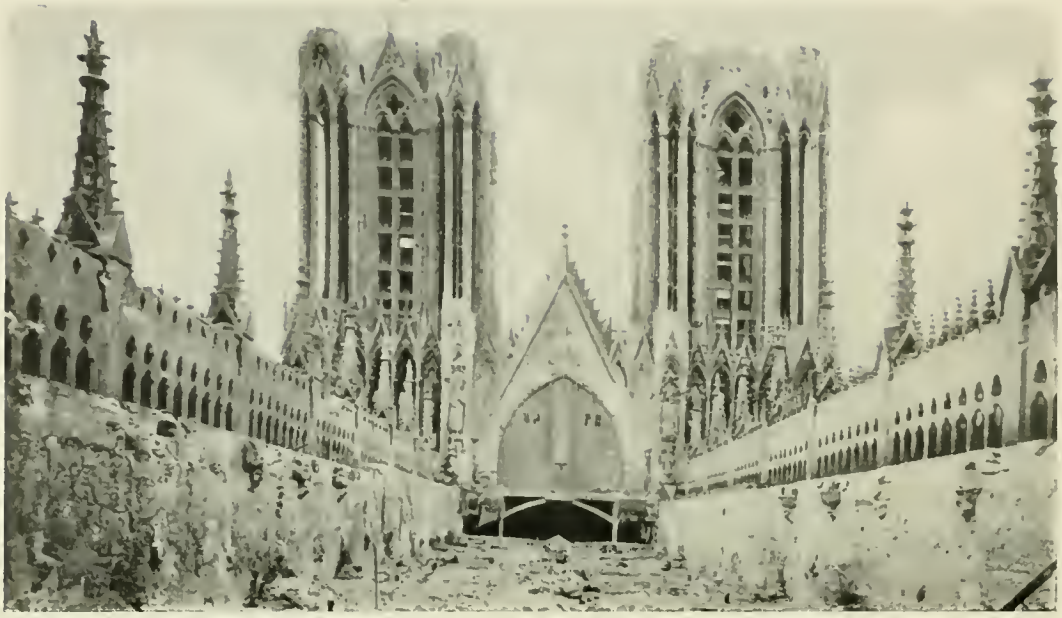
Ph. Jules Matot.

ASPECT OF THE NAVE DURING THE OCCUPATION
(FROM THE 4th TO THE 12th OF SEPTEMBER)

The straw brought in to be used as litter for the wounded German soldiers, has partly been the cause of the inner conflagration.

Ph. du Cap. Granville Fortescue.

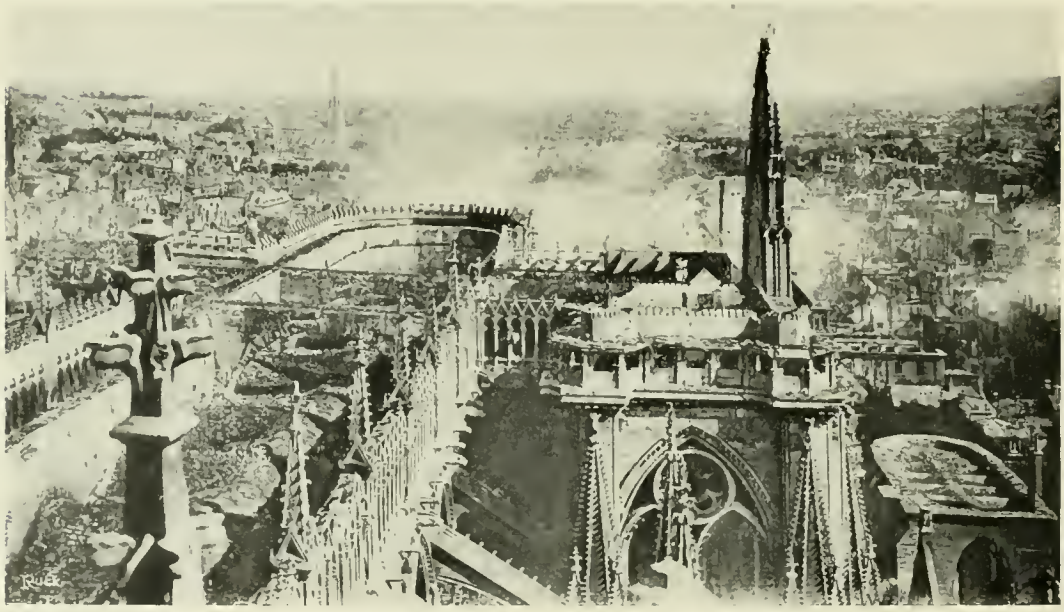
A WOUNDED GERMAN BURNT ALIVE BY HIS COMPATRIOTS
IN THE CATHEDRAL OF RHEIMS



Ph. Jules Matot.

THE TOP OF THE TOWERS SINCE THE BOMBARDMENT

The North-West one is totally calcinated and its top is seriously damaged by the shells.



Ph. Jules Matot.

VIEW OF THE SOUTH-WEST TOWER, TAKEN AFTER THE FIRE OF THE ROOFS

EAST PART OF THE CATHEDRAL AND CHAPEL OF THE ARCHBISHOPRIC

The *Daily Express :*

It is a crime against humanity, but that crime itself will induce the French to render more complete the slaughter of the Germans.

⁂

Daily Mail Year book :

THE SHAMEFUL INJURIES TO RHEIMS CATHEDRAL

Architecturally speaking, the blackest deed perpetrated by the German armies was the destruction of Rheims Cathedral on september 19. The walls and towers still stand, it is true ; but the beautiful Gothic ornament on the former, particularly that of the glorious west front, was scarred and broken, and one at base of the towers was badly damaged. The fact that anything at all was left standing is probably due to the unusual strength of the masonry ; the blocks of martilly stone, many of them bearing the mason's sign or mark, are sometimes as much as 12 feet by 3 feet 6 inches in area.

But the great rose windows above the main portal and in the transepts, and the rest of the magnificent stained glass, nearly all of it by craftsmen of the fourteenth century, were shattered to fragments and their peculiarly rich colours can never be replaced. Rheims Cathedral, the Coronation church of the French Kings from Clovis onwards was undoubtedly the model for Westminster Abbey ; sir Gilbert Scott was doubtless thinking of this when he wrote of the latter as « a great French thought expressed in excellent English ».

⁂ ⁂ ⁂

THE ITALIAN NEWS PAPERS

Il *Giornale d'Italia :*

Germany is entitled to the gratitude of the civilised world for many reasons, but when the excitement of war induces her children to mistake brutality for force, one recalls the infamous deeds of the Germans under Frundsberg at the sack of Rome, or the deeds of the bands of Wallenstein in the cruel Thirty-years war. The burning of the Cathedral is a useless act of barbarism, a lunatic outburst of wounded vanity and curbed pride. In 1870, Queen Victoria begged the Emperor William I to spare the monuments of Paris and her request was respected. Half a century after, civilisation has made a step backwards.

This act destroys all the ingenious apologies for German war methods. No chivalrous act whatever can now efface this useless barbarism, the foolish outcome of wounded vanity and ruffled pride,

⁂

L'*Italia :*

In the whole civilised world, a cry of horror and indignation will arise to stigmatize that barbarous act.

⁂

La *Stampa :*

This jewel of architecture and sculpture so dear to France not only for its beauty, but for so many glorious events, among which the Charles VII consecration by the side of Jehanne of Arc, is reduced to ashes by means of the German grenades. The civilised world will bear that like an unconceivable offence.

⁂

La *Tribuna :*

One explanation may be : it is the feud of the retreat.

⁂ ⁂ ⁂

THE SPANISH NEWS PAPERS

El *Liberal* (Madrid) *:*

Up to the present, the cult and the religion of art have been universal. Even in Spain, the country which the Germans have always described as fanatic and inquisitorial, the Catholicism has respected the Cordova Mosquée and many other marvels of the jewish art. The Low Countries were the scene of long and bitter religious wars which lasted a century, and not a single Flemish chef-d'œuvre suffered. In common with the Republican Government of our neighbours, we protest energetically before Europe and America against these monstruous acts.

⁂ ⁂ ⁂

THE SWISS NEWS PAPERS

Les *Cahiers Vaudois :*

With a full heart, I join with your protestation against the abominable crimes of Louvain

and Rheims that discredit for ever the German nation.

Paul Claudel.

⁂

..... It is deliberate, intentional barbarity, learned barbarity, German barbarity.

This makes Germany peculiarly odious and infamous ; draws us back with horror at the meaning of his possible hegemony ; turns away from her all people of the world and makes them wish her ruin, so that nobody remains, today, to embrace her case, and have her in admiration, but the Turks and some German switzers.

Louis Dumur.

⁂

I send you my adhesion against the great deeds of the twentieth century Huns.

Guglielmo Ferrero.

⁂

I have denied it to be true. I am amongst the last who have seen it, who have studied that summary of French History ! One falls asleep, and what blows wake us up ! All History crumbles with Malines, Rheims.....

What a sorrow !....

That scourge of God is a catastrophe to humanity that separates ages. The spirit of sybaritism begets such cataclysms : suicide in mass.

Ignorance prevails everywhere, so that one believes it is possible to repair and recover a Cathedral.

Thus, the harm would be not so great. One would build over again, by dint of money, Cathedrals like cruisers. But the trouble is that now, nobody understands them.

Rodin.

⁂

Never any thing will justify the German outrage against masterpieces. That attempt was deliberate, hundreds of witnesses are swearing to it. All that has been forged since that, at Berlin and Vienna, as apology, will add lies to horror. The burning of Louvain and Rheims are historical crimes. The sacrilege was patent and controlled.

The modern warfare has become cruel and fierce ; it has lost all pride and all greatness. It was crafty before it became violent, And Germany would have it so.

So those, who have been fond of German artists and have them in admiration grow angry at their silence and their pretences. They ask with sorrow where are their conscience and reason.

Emile Verhaeren.

⁂ ⁂ ⁂

THE FRENCH NEWS PAPERS

La *Presse :*

September, 22nd.

MISERABLES !

Not a single savage sovereign, in Africa would have been so bold as to command what William has performed.

No man deserving that title would not take to heart such a deed with deep indignation.

Not an artist, not one of the faithful who would not be overwhelmed by the thought that the Rheims Cathedral is destroyed. And this sorrow will not be only a French one : It will be universal.

The Kaiser has, challenged the whole world ; he has challenged God to whom he can never more recommend hinself.

For the voluntary bombardment, and the systematic overthrow of the Cathedral is not only a frightful gesture of madness and revenge : it is a sacrilege, a blasphemy !

Alceste.

⁂

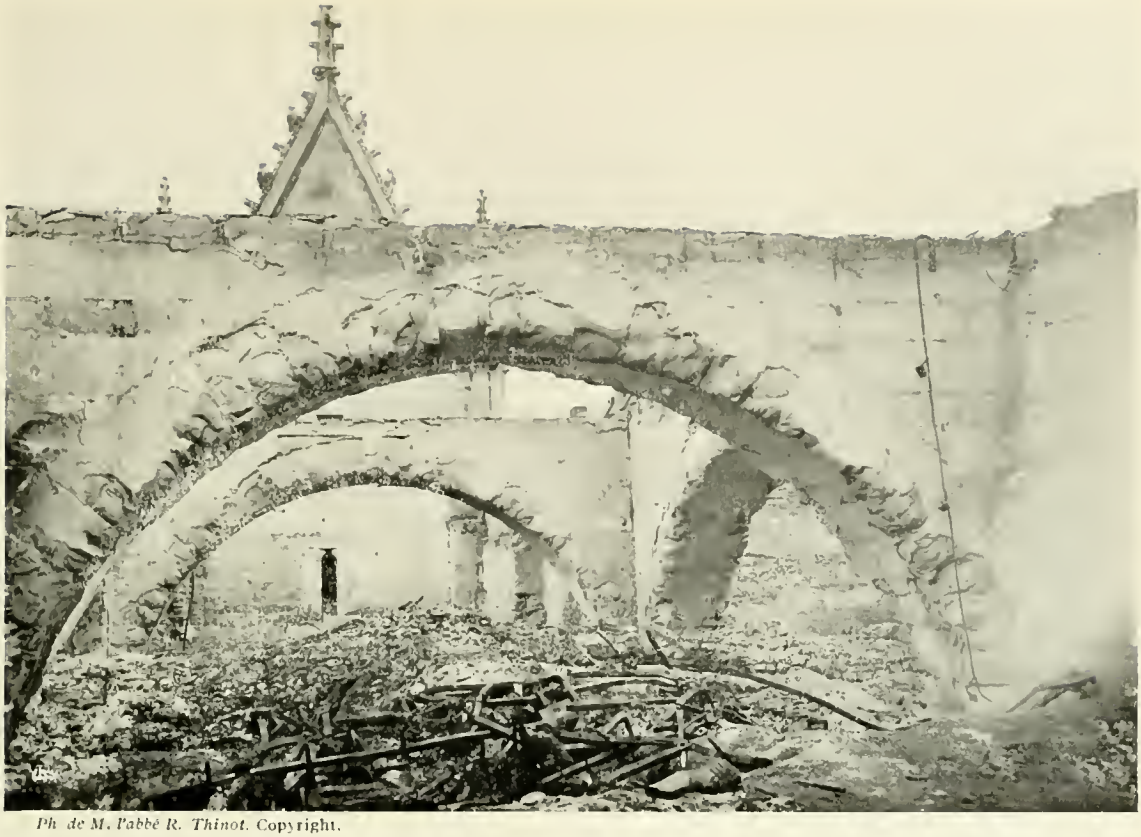
Le *Figaro :*

September 23th 1914.

INTENTIONNAL RUINS !

These are the protestations of neutrals for the bombardment of the Rheims Cathedral which are beginning to be known, and first, the most venerable and the highest authorized, that of the Pope Benedictus XV. His Holiness would have applied directly to the Emperor William : who is indeed the responsible leader.

The German Government has perceived the gravity of the accusations which weigh upon himself. He produces in the debate one of these bombastic explanations always the same, which consist in casting the fault upon the French, just as, yesterday, all was cast upon the Belgians : « Rheims lies in the area of the battle and the French compelled us



Ph. de M. l'abbé R. Thinot. Copyright.

THE ARCHES WHICH BORE THE OLD WOOD-WORK BELL-TOWER OF THE CASEMENT

Ph. de M. l'abbé R. Thinot. Copyright

ONE OF THE ARCHES WHICH BORE THE OLD CENTRAL BELL TOWER
BEHIND ONE SEES THE WEST TOWERS. THE NORTH ONE IS SERIOUSLY DAMAGED

Ph. Georges Huart.

THE VAULTS OF THE APSIS AND OF THE TRANSEPT AFTER THE CONFLAGRATION OF THE ROOFS

Ph. Jules Matot.

THE VAULTS OF THE NAVE AFTER THE CONFLAGRATION OF THE ROOFS

to reply to their fire..... Orders have been issued to spare the Cathedral as much as possible. »

Is it possible that these orders if they have been issued, would have been so badly executed?

Any one who knows the place, has in memory that the mass of the Cathedral rises over the whole city, with such prominence that it is quite impossible to shell it without the steady will to do so.

It is a colossal islot which could be spared without putting any obstacle to the general destruction of the town, supposing that such a destruction would be necessary.

They had tried to maintain that the French had established some guns on the edifice. But, these magnificent turrets, these mouldings and these large-glass windows (and how magnificent were those of Rheims!) could not support, even for a moment, the weight and the dashing of artillery run out on their flat roof and their fine counter-forts. The whole would tumble down at the first cannon shot. This explanation in itself is so foolish that it has become unwarrantable.

The truth is that one has consciouly endeavoured to annihilate an incomparable monument, a masterpiece of the French Art; one has fired against, for the pleasure, or, il you prefer, for the jealousy of archeologue : it is quite a *German act*.

More over, are not the methodical destruction of Louvain, Senlis, Soissons, the logic premises of the bombardment of Rheims?

Gabriel Hanotaux,
of the French Academy,
late Minister for Foreign Affairs.

✠

La *Guerre Sociale :*

September 21st.

REPRISALS

They are perfect!

They have begun by becoming the complices of Austria, by looking on, while the old Frank Joseph tried to thirottle the little Servian people.

As things were made more serious they tear in pieces the «scrap of paper» by which was secured the Belgian neutrality, and they rush upon the lofty city of Liege.

What happened to Louvain, the spiritual metropole of Belgium, is known.

Something was missing for their glory.

The Rheims Cathedral was found on their way.

The thought struck not upon their brain of brutes that it belonged not to us, to us French, that marvel of Gothic art; that it was the pride of all mankind ; that these spacious naves, these large glass-windows, these lofty steeples, the stone-lace of these portals were relics always sacred to men worthy of the title of men.

They levelled against it their heavy guns.

The Rheims Cathedral is in flames!

Savages!

Idiots!

If they want to draw away the few sympathies which remain to them, they should not act otherwise.

I promise them that, after the sack of Louvain, the burning of the Rheims Cathedral will take from them a good lot of sympathy in Italy and America.

They can, now, rely upon the President Wilson's good-will and the love of the Raphael and Michel-Ange country.

Gustave Hervé.

✠

La *Guerre Sociale :*

September 22.

My dear Hervé,

I bring to the *Guerre Sociale*, my indignant protestation against the destruction of the Rheims Cathedral.

The Barbarians have burned, while they invoked the God of Christians, one of the most magnificent monuments of Christendom. Thus, they have loaded themselves with eternal infamy and the German name has become execrable to the thinking world.

Who therefore, under Heaven, can doubt henceforth they are Barbarians, and we are fighting for Humanity?

Anatole France.

✠

L'*Humanité :*

September 21.

THE FULFILLED CRIME

To the crime of Louvain another worse crime, is added. Humanity, Art, Civilisation are, once more, injured by the heads of the German army.

No doubt, the indignation will be universal. The anger felt by every civilised man when he got knowledge of the destruction of the beautiful city of Louvain will be turned, this time, at the sight of the great Cathedral riddled by shells and blackened by flames to an impulse of horror, an explosion of madness.

Daniel Renoult.

Le *Gaulois :*

September 21.

THEY BOMBARD THE RHEIMS CATHEDRAL

It is in flames. They have overthrown that marvel, which belonged not to France alone, but to the whole mankind, for it was amid the most beautiful that the humain genius has raised to recall its greatness and its sublimity.

. . . . . .

They are put together with the Huns and Vandals. It vilifies the Huns and Vandals, who do not deserve that. Huns and Vandals, considered the splendid monuments of the greco roman civilisation only stones like others : in throwing them down, these uncultivated ones did not know what they did. The Germans, have a perfect knowledge of the beauty which they overthrow, and it is for its beauty that they have shot by shells through our Rheims Cathedral.

G. de Lamarzelle,
Senator.

Le *Petit Journal :*

September.

RELAPSE !

The Germans are not at their first essay. When they perpetrate the odious offence of ruining the Reims Cathedral, when they murder women and children, they are vile recidivists.

They are also recidivists when they are burning towns and villages, when they ravish girls and bayonnet them, when they shut peasants in their barns and suffocate them with smoke, when they fire at our ambulances and shoot the surgeons and the nurses.

All these acts of cannibals daily quoted in official documents and verified by witnesses that cannot be objected to (as the authors of frightful report addressed to the President of U. S. A., by the Belgian commission) are repeating similar acts committed by the same people in 1870-1871.

The Germans in 1914, are worthy heirs of the incendiaries of Chateaudun, fourty-four years ago—without any pretence of provocation without any military purpose,—for vengeance and madness, for punishment to this fearless city,—open town, however, as Kehl—for its resistance against the furious attacks of the enemy.

They are the worthy continuators and heirs of the soldiers of Thirty-Years War, speaking of whom, the illustrious philosopher Descartes witnessing their murders, their depredations and spoils, said : « I can hardly consider the soldier's work as an honourable profession ». Who could say, indeed, that war conceived after this manner, is anything more than the flourishing of the fiercest beastliness and of the most repugnant hard-heartedness ?

S. Pichon,
late Minister for Foreign Affairs

Journal des Débats :

September 22.

RHEIMS

The crime is achieved. After a six days bombardment, which began on monday, the Rheims Cathedral fell down in flames. On saturday, at dawn, it still stood, hit only by shells at the top of the vault. Then, under increasing blows of the German artillery which obstinately took it as a target, the big scaffolding raised round the northern tower took fire and communicated the burning to the whole edifice. No military purpose—it has been said—can justify such a vandalism ; the Cathedral placed in the heart of the town, is at a great distance from all the barracks and military stores. Once more, the Barbarians have destroyed for the sake of destroying, knowing what they did, told by their scholars that Notre-Dame of Rheims was a marvel of the world.

Among all Cathedrals which are the glory of our country, this was the most venerable, the most filled with history and memory.

M. D.

Ph. de M. l'abbé R. Thinot. Copyright.

A DETAIL OF THE FRONTAGE NORTH-TOWER
showing the action of the fire
on the ornaments, the small columns and the sculptures.

Ph. de M. l'abbé R. Thinot. Copyright.

THE BUTTRESSES OF THE SOUTH AND THE VAULTS OF THE SIDE-AISLES AFTER THE FIRE (The fire has destroyed the sculptured cornice under the windows of the nave.

Ph. de M. l'abbé R. Thinot Copyright

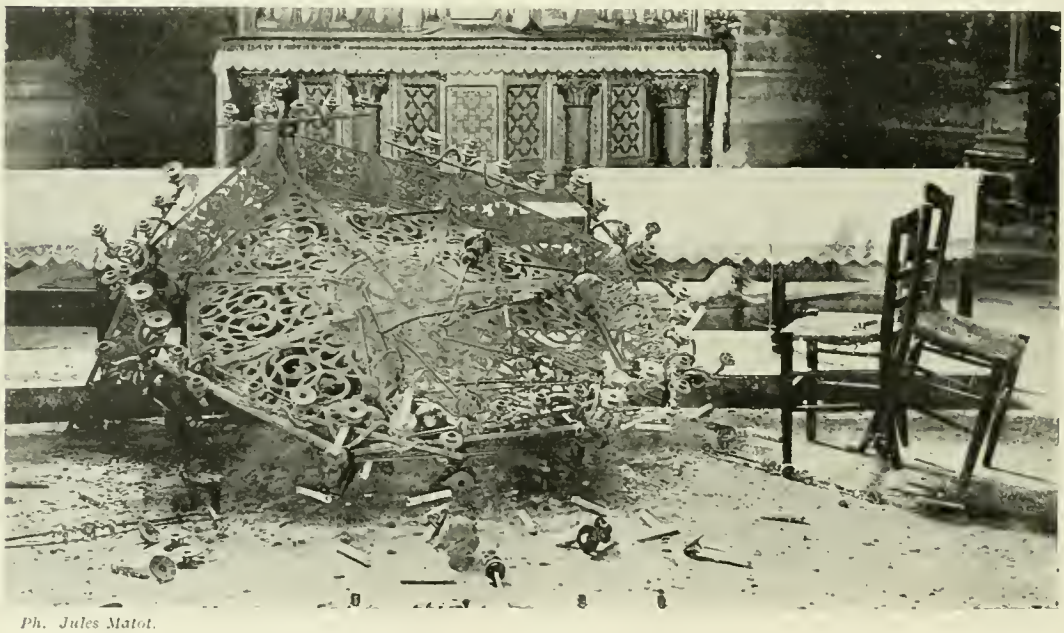
THE SCULPTURAL DECORATION OF THE INSIDE OF THE PORTALS (mostly destroyed by the fire).

Ph. de M. l'abbé R. Thinot Copyright.

A DETAIL OF THE PORTALS DECORATION
showing the ravages of the fire

Ph. Jules Matot.

THE FALLEN BELLS, PARTLY MELTED AND BROKEN



Ph. Jules Matot.

A ROSE-WINDOW FALLEN IN FRONT OF THE DEAMBULATORY

Protestation of the Swiss Writers, Artists and Learned men

The Swiss Writers, Artists and Learned men have taken the initiative of a protestation against the bombardment of the Cathedral of Rheims. This protestation is worded as follows :

« The under-signed Swiss citizens, deeply moved by the unjustified outrage against the Cathedral of Rheims, coming after the voluntary burning of the historical and scientific richnesses of Louvain, condemn with all their might, an act of cruelty which attains the whole of humanity in one of the noblest testimonies of its moral and artistic grandeur. »

This moral protestation has collected a great number of signatures and first of all we must mention that of the illustrious Swiss painter Mr Ferdinand Hodler; Mr Ferdinand Hodler's protestation is particularly expressive. It is in reality in Germany that was first established Mr Ferdinand Hodler's notoriety and a few of his best paintings figure in Iena, Hanover, etc.

Among the other signers, we may notice :

MM.

Daniel Baud-Bovy, director of the school of fine arts Genève.

Ed. Bauly, head redactor of te *Tribune de Genève*.

Maurice Bedot, director of natural history museum at Genève.

Ernest Bloch, composer.

Alfred Cartier, general director of Art and History Museum at Genève.

Jacques Chenevière.

Ed. Claparède.

L. Debarge, director of the *Semaine littéraire*.

Gustave Doret, composer.

Louis Dumur.

D. Estoppey, professor to the fine Arts school.

F. Feyler, professor.

Alexis Forel.

Frédéric Gardy, director of the library of the town of Genève.

Ph. Godet.

Jacques-Dalcroze.

L. Laverrière, architect.

Albert Malsch, director of primary teaching and professor of pedagogy at the University of Genève.

Jean Martin, professor to the fine Arts school.

Charles Martinet, director of newspaper *La Suisse*.

Jean Morax, painter.

René Morax, writer.

Maurice Muret, writer.

Docteur Oltramare, professor to the University.

Gustave Payot, librarian and editor.

Eugène Pittard, manager of ethnographic museum.

Le docteur Reverdin.

Tonny Roche, head redactor of the *Genevois*.

Paul Seippel.

Jean Sigg, deputy to the National Council.

Abbé Raoul Snell, head redactor of the *Courrier de Genève*.

Constant Tarin, librarian and editor.

Otto Vautier, painter.

F.-J. Vernay, professor to the fine Arts school.

James Vibert, professor to the fine Arts school.

Emile Yung.

H. de Ziégler.

G. Wagnière, director of the *Journal de Genève*, etc., etc.

Protestation of the German Press

Die *Frankfurter Zeitung :*

The bombardment of the Cathedral was condemned in advance by the *Frankfurter Zeitung* which wrote on september 8th.

« Let us respect the French Cathedrals, that of Rheims in particular which is one of the finest in the world; since the Middle Ages it has been specially dear to the Germans, as Bomberg drew from it inspiration for many of his figures. We regard these grand churches with veneration. We shall respect them as our forefathers did in 1870. »

The ninety three German Intellectual

THEIR NAMES

We give here the complete list of the ninety three German intellectual men, signers of the famous and abominable manifest which raised in the civilized world such a formidable clamour of disgust and reprobation.

Here are the names of those professors of history who deny the violation of the neutrality of Belgium and Luxemburg ; those pedagogue accomplices of « disciplined » massacrers, who listening to orders, shoot school-children ; those librarians who approve of the conflagration of the library of Louvain ; those architects who are not moved by the bombardment of the Cathedrals of Malines and Rheims ; those moralists who encourage by a confessed solidarity, murders, robberies, violations and plunders : those doctors who do not blame the murders committed upon the members of the Red-Cross ; those theologians whose doctrine admits the profanation of religious edifices ; those philologists who insult the French people after having requested the suffrages of the Institute of France ; those musicians, novelists, dramatic authors, directors of theatres, who enjoyed but too much the Parisian hospitality, and who show us their gratitude in uttering against us and our allies the coarsest insults in the teutonic repertory.

Let us remember it !

Adolf von Beeyer, Excellence, professeur of chemistry at Munich.

Professor Peter Behrens at Berlin.

Emil von Behring, Excellence, professor of physic at Marburg.

Wilhelm von Bode, Excellence, general director of royal museums at Berlin.

Aloïs Brandl, president of the Shakespeare society at Berlin.

Lujo Brentano, professor of national economy at Munich.

Professor Justus Brinkmann, director of the Hamburg museum.

Johannès-Ernst Conrad, professor of national economy at Halle.

Franz von Defregger at Munich.

Richard Dehmel, at Hamburg.

Adolf Deissmann, professor of protestant theology at Berlin.

Professor Friedrich-Wilhelm Dœrpfeld, at Berlin.

Friedrich von Duhn, professor of archeology at Heidelberg.

Professor Paul Ehrlich, Excellence, at Frankfort-sur-le-Mein.

Albert Ehrhard, professor of catholic theology at Strasburg.

Carl Engler, Excellence, professor of chemistry à Carlsruhe.

Gerhart Esser, professor of catholic theology at Bonn.

Rudolf Eucken, professor of philosophy at Iéna.

Herbert Eulenberg at Kaiserswerth.

Heinrich Finke, professor of history, à Friburg.

Emil Fischer, Excellence, professor of chemistry at Berlin.

Wilhelm Fœrster, professor of astronomy at Berlin.

Ludwig Fulda, at Berlin.

Eduard von Gebhardt, at Dusseldorf.

J.-J. de Groot, professor of ethnography at Berlin.

Fritz Haber, professor of chemistry at Berlin.

Ernst Hæckel, Excellence, professor of zoology at Iéna.

Max Halbe, at Munich.

Professor Gustave-Adolf von Harnack, general director of the Royal library of Berlin.

Gerhart Hauptmann at Agnetendorf.

Karl Hauptmann (Schreiberbau).

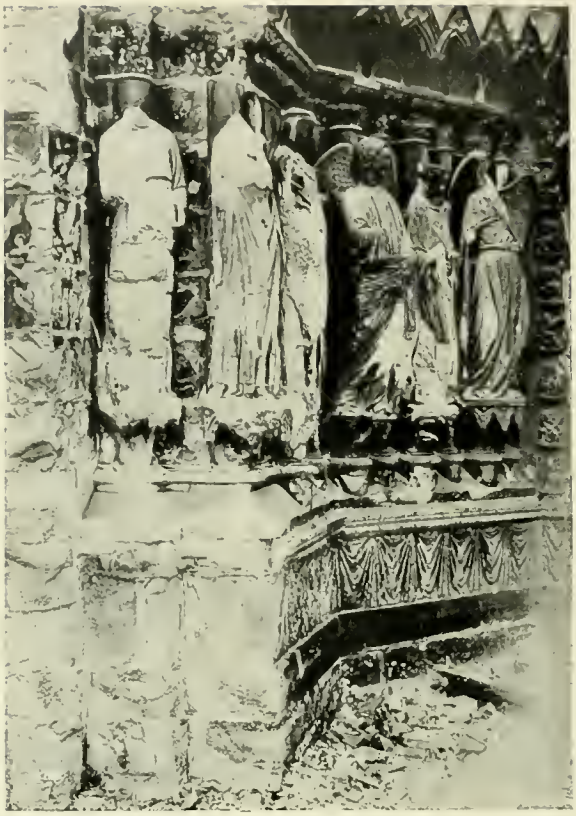
Gustav Hellmann, professor of meteorology,

Wilhelm Herrmann, professor of protestant theology at Marburg.

Ph. de M. l'abbé R. Thinot. Copyright.

THE PIER WHICH SEPARATES THE CENTRAL AND NORTHEN PORTALS OF THE FRONTAGE

The statue of the queen of Sheba is destroyed. Its neighbours and the ornamentation which frames them are seriously detoriated. On the first plan, we see some rubbish, the remains of what were master-pieces of sculpture.



Ph. Georges Huart.

THE NORTHERN SPLAYING
OF THE NORTH-WEST PORTAL

Of the six admirable statues, five are lost, the other is seriously domaged.

Ph. Georges Huart.

THE SOUTHERN SPLAYING OF THE NORTH-WEST PORTAL

Some of the small-figures of the door-case and some of the large statues are destroyed, the rest are more or less calcinated.

Andreas Heusler, professor of Norwegian philology.

Adolf von Hildebrand, at Munich.

Ludwig Hoffmann, municipal architect at Berlin.

Engelbert Humperdinck at Berlin.

Leopold carl Kalckreuth, president of the German Ligue of the artistes at Eddelsen.

Arthur Kampf, at Berlin.

Fritz-August von Kaulbach, at Munich.

Theodor Kipp, professor of jurisprudence at Berlin.

Félix Klein, professor of mathematics at Gœttingue.

Max Klinger, at Leipzig.

Aloïs Knœpfler, professor of ecclesiastical history at Munich.

Anton Koch, professor of catholic theology at Tubingue.

Paul Laban, tExcellence, professor of jurisprudence at Strasburg.

Karl Lamprecht, professor of history at Leipzig.

Philipp Lenard, professor of physics at Heidelberg.

Maximilian Lenz, professor of history at Hamburg.

Max Liebermann, at Berlin.

Franz von Listz, professor of jurisprudence at Berlin.

Ludwig Manzel, president of the fine Arts Academy of Berlin.

Joseph Mausbach, professor of catholic theology at Munster.

Georg von Mayr, professor of political sciences at Munich.

Sebastian Merkle, professor of catholic theology at Wurtzburg.

Eduard Meyer, professor of history at Berlin.

Heinrich Morf, professor of Roman philology at Berlin.

Friedrich Naumann, at Berlin.

Albert Neisser, professor of physic at Breslau.

Walter Nernst, professor of physic at Berlin.

Wilhelm Ostwald, professor of chemistry at Leipzig.

Bruno Paul, director of the useful arts school at Berlin.

Max Planck, professor of physic at Berlin.

Albert Plohn, professor of physic at Berlin.

George Reicke, at Berlin.

Professor Max Reinhardt, director of the German Theatre at Berlin.

Aloïs Riehl, professor of philosophy at Berlin.

Karl Robert, professor of archeology at Halle.

Wilhelm Rœntgen, Excellence, professor of physic at Munich.

Max Rubner, professor of physic at Berlin.

Fritz Schaper, at Berlin.

Adolf von Schlatter, professor of protestant theology at Tubingue.

August Schmidlin, professor of ecclesiastical history at Munster.

Gustave von Schmoller, Excellence, professor of National economy at Berlin.

Reinhold Seeberg, professor of protestant theology at Berlin.

Martin Spahn, professor of history at Strasburg.

Franz von Stuck, at Munich.

Hermann Sudermann, at Berlin.

Hans Thoma, at Carlsruhe.

Wilhelm Trubner, at Carlsruhe.

Karl Vollmœller, at Stuttgard.

Richard Vose (Berchtesgaden).

Karl Vossler, professor of Roman philology at Munich.

Siegfried Wagner at Bayreuth.

Wilhelm Waldeyer, professor of anatomy at Berlin.

August von Wassermann, professor of physic at Berlin.

Félix von Weingartner.

Théodor Wiegand, director of Berlin museum.

Wilhelm Wien, professor of physic at Wurtzburg.

Ulrich von Wilamowitz-Mœllendorf, Excellence, professor of philology at Berlin.

Richard Willstætter, professeur of chemistry at Berlin.

Wilhelm Windelband, professor of philosophy at Heidelberg.

Whilhelm Wundt, Excellence, professor of philosophy à Leipzig.

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FINAL NOTE

To day February the 23rd just as we were going to press, the official communiqué informs us that « Fifteen hundred shells have been showered on all the different quarters of the town of Rheims. What is left of the Cathedral *specially aimed at* has gravely suffered. The interior vault which until now had resisted has been smashed in etc., etc. ».

May the name of *Von Heeringen* who presides over this useless and shameful work, be for ever cursed ! This sinister old soldier, the docile instrument of German culture, will have largely contributed his share in history, in making the word *Germanism* surpass in abjection that of *Vandalism*.

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In this hour of momentous and tragic struggle between the " *Two Cultures* " the Director of *Art and Artists* would be particularly happy if his appeal should be heard and answered by all Americans.

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